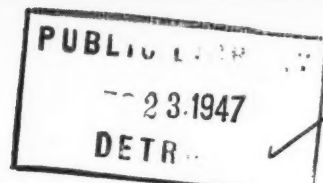


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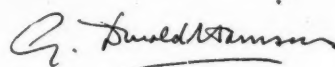
The role of the organ in the realm of music seems to pass through cyclic changes. At some periods it has been considered as a musical instrument in its own right—as is the case with the Harpsichord, Violin, etc., while at other times it has been regarded as an imitation of the orchestra.

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General Service Music

AS—3-W2-W3—Carl F. Mueller—"O blessed day"
Df. 5p. e. Flammer 15c. E.F. McGregor text, "O blessed day of motherhood," for Mother's Day. Music alternates between solo and chorus, the solo passages being much the more convincing; Mr. McGregor's text is better suited to motherhood as represented in the baptism of an infant, than it is for our delightful Mothers' Day, and should so be used.

A8—Carl F. Mueller—"Prayer of St. Francis"
9p. u. md. Carl Fischer 18c. Text from St. Francis of Assisi. "Lord make me an instrument of Thy peace." After four measures of harmony sung on the one word "Lord," we have close harmonies on the remaining seven words of the text just quoted. Then the basses, two measures in unison, which the chorus answers by two more, which treatment closes the first half of the anthem. The solo is transferred to a high voice for a time, and then rather new materials. It's entirely harmonic in style, using harmonies average choirs will enjoy singing and the majority of congregations enjoy hearing.

AW—Dr. T. Tertius Noble—"Morning Hymn"
C. 7p. u. md. Gray 16c. P. Gerhardt text, "Up my soul, with gladness rise and greet the ever-brightening skies." A serious piece of workmanship, the notes packed so persistently together that it will be hard work for the singers and persistent hearing for the congregation. Checking on this, there is one crotchet rest for everybody in measure 3, and the three under voices have a rest while the sopranos quickly sing four syllables; other than that, not an iota of daylight gets through the tightly-packed score.

AS—R. Deane Shure—"Prayer Abiding"
C. 6p. me. Hunleth 18c. S.E. Kiser text, "In solemn stillness I bow before Thee." Here's music of ye good old fashioned kind that made people happy before the days when composers went crazy upon discovering they could fool enough of the people enough of the time to make fame (and money) before anybody caught up with them. It begins with barber-shop harmonies of an ecclesiastical kind (the highbrows will call it that) and then after the congregation wakes up in the delightful prospect of expecting at last to hear some real music from the choirloft, the chorus hums soft & low while a solo voice sings melody and text; and any musician who doesn't like it should go out and dig ditches for a living. Miss Soosie and her choir and her congregation, bless them all, will find this just what they want, and they'll raise the roof with that climax on page 5. Don't blame Mr. Shure for not writing more music of this kind; you can't dash this sort of stuff off unless you have a genuine musical inspiration first. And inspiration doesn't approve of modern composers, so no longer visits them.

A—Firmin Swinnen—"O be joyful in the Lord"
Fm. 8p. me. Ditson-Presser 16c. It's the Episcopalian's "Jubilate" and every word must be set and sung or the roof will fall in. Mr. Swinnen alleviates the pain by making his music interesting, varied, easy enough to learn without too much rehearsal-time lost; and if the organist remembers it's a jubilate, not a dirge, setting his tempo and spirit accordingly, he'll not only enrich the service but he'll make everybody glad this particular setting was used.

A—Dr. David McK. Williams—"Hymn of Immortals"
D. 32p. me. Gray 75c. Six pages of alleluias, then "I was in the spirit and heard a great voice as of a trumpet saying 'I am Alpha and Omega.'" More alleluias, then more of Revelation text—and you'll need a big resonant baritone soloist. Dr. Williams, remember? was that magnificent

organist who put so much genius into his St. Bartholomew's music that one day he got plumb tired and quit right off the bat, not another Sunday. If you look at his music, or hear Dr. Pedalthumper perform it, you're not too sure. If you hear it adequately done, you take your hat off, usually. It's my opinion that the hats come off again here, for unless I miss my guess, a good dramatist at the console, if he has a real choir in the loft, will make his congregation feel this message for days after.—T.S.B.

A3—"Favorite Sacred Choruses," Vol. 2

18 anthems by 16 composers, 109p. Schirmer 75c. Compiled and arranged by Carl F. Mueller. Includes sab arrangements of Attwood's "Turn Thy face," two Bach numbers, two Barnby, Beethoven's "Heavens are declaring," Farrant's "Lord for Thy tender," Gadsby's "O Lord our Governor," Roberts' "Peace I leave with you," Simper's "Break forth into joy," etc., all arranged for limited choir by one of the masters of church choirs.

AJ—"Second Junior Choir Book"—Lawrence Keating
38 original or arranged anthems from many composers, for unison or 2-part singing, Presser 60c. Simple, melodious, even tuneful, quite often rhythmic—music of the kind best suited to young choirs, some of the selections old favorites, others new. Most of it is legitimate church music and it will be easy enough to dodge the few frankly secular things by merely not using them. For example, Mozart's "Jesu Word of God" is precisely right in every way, while the arrangement of Mendelssohn's "On wings of song" will be thoroughly wrong for any church-service use, though quite superior for any secular musicale put on by the junior choirs. It's a fine collection.

Music Press Inc.—New Editions

Because of their special character the following are listed rather than reviewed, as their historical importance determines their usefulness to all readers. Wm. Billings, ar. Dickinson, "Be glad then America," satb, church, 25c; ar. David, "Consonance," satb, secular, 25c; "Modern Music," satb, secular, 25c; ar. Dickinson, "When Jesus wept," satb, ssaa, ttbb, church, 15c. Thomas Whythorne, "Three Songs," sab, secular, 20c. And the following 'Ballads and Folksongs of America from the repertoire of the Margaret Dodd Singers: "At the doorway of heaven," ar. Dodd, satbb, Spanish and English texts, 15c; "He's gone away," ar. Lief, ssatbb, 20c; "Old Bang'am," ar. Dodd, satbb, 10c; Per Spelmann, ar. Dodd, satbb, 20c; "Schuckin' of the corn," ar. Preston, ssatbb, 15c; "Sourwood Mountain," ar. Lief, ssatbb, 20c; "Wee Cooper of Fife," ar. Lief, satbb, 20c; all secular. "Modern Canons," being 38 contemporary canons for from 2 to 5 voices, ed. Herman Reichenbach, 35c, from such composers as Marion Bauer, Henry Cowell, Paul Hindemith, Philip James, Ernst Krennek, Quincy Porter, Randall Thompson, Virgil Thomson; all secular.

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Some Music Reviews

By Dr. ROLAND DIGGLE

Who says just what he thinks, which is quite likely to be highly individualistic and equally emphatic, though wholesome and helpful.

T. Tertius Noble—Service Music

J. Fischer & Bro., 54 pages, 20 pieces, and one of the finest collections of service music I have seen in many a day. Dr. Noble enhances everything he puts his hand to, and this collection is no exception. The numbers have been carefully edited; the publishers have given a first-rate setup, excellent engraving, good paper. Among the lesser-known pieces that interest me are John Stanley's Introduction & Allegro, Thomas Arne's Sonata 2, and two charming pieces by C. V. Stanford. Other composers are Bach, Brahms, Franck, Karg-Elert; Dr. Noble contributes a typical Prelude on an Ancient Welsh Melody. Here is a book that is practical from first to last; every number can be played by an average organist and the music is suitable for all types of services. I recommend it most highly.

Album of Organ Music for Christmas

J. Fischer & Bro., 72 pages, \$1.50, another book of practical music, for the Christmas season. Contents are reprints of works published a decade or two ago and it is good to have them all together under one cover. Composers are Guilmant, with five short & attractive pieces; Gaul, with his popular Christmas Pipes of County Clare; and Barrett, Chubb, Dinelli, Renzi, etc.* At least half the pieces can be used at other seasons of the year; all are easy and effective on a small organ.

Alfred Taylor—Nativity Miniatures

J. Fischer & Bro., 10 pages, \$1.25, seven short numbers intended to be played as an integral composition. It should find a place in a distinctive Christmas service. As background music for a pageant the music would be effective, for it is easy and melodious.

Winfred Douglas—Two Hymn Preludes

H. W. Gray, 7 pages, 75¢. The first, on Breslau, is 6 pages and builds to full-organ climax; it is one of the best hymn-preludes I know, the "Breslau" tune appearing in the pedal while the plainsong melody "Conditor Alme" appears in the manuals. The Composer shows real craftsmanship and the piece is quite outstanding. The second, 2 pages, 6-8 rhythm, on "Stuttgart," has a quiet charm that cannot fail to make it popular. By all means get these pieces and use them often; played together they make an ideal prelude. I am sure you will enjoy playing them.

Jean Langlais—Suite Breve

Bornemann-Gray, 16 pages, \$1.75, for those who enjoy music in the modern mode. First movement is Grands Jeux, 4 pages, full organ, with lots of accidentals and changes of time. Second is Cantilene, 5 pages, starting quite nicely but growing rather hectic as it moves along. Third, 2 pages, is Plainte; fourth, Dialogue on Mixtures, 5 pages. I am struck by the differences between this music and that of Canon Douglas; there seems to be nothing in common. On the one hand we have a man trying to create a work of beauty, and on the other a man doing his utmost to drive us to drink. Heaven forbid I should become a pre-Bach fan, but Mr. Langlais may bring that about with a few more Suites.

Emile Bourdon—Marche Solennelle

Bornemann-Gray, 12 pages, \$1.50, in the modern style but with more solid craftsmanship. I have an idea this piece would prove quite effective if played on a large organ by a front-rank player. It is difficult and on the long side, but

I think it worth recommending. But for the love of Mike don't expect a March alla Scotson Clark.

Organ Music

Seth Bingham—Harmonies of Florence

28p. md. Gray \$1.50. These five pieces were published in 1929 and assigned to the H. W. Gray Co. in 1947; in the meantime one of them has had rather wide acceptance. Sometimes Mr. Bingham here writes just to see how well he can depict an idea in music, while again he forgets all about being the servant of an idea and merely tries to write appealing music. We can't push a piston or crowd on full-organ and blaze away at these notes; take p.19 for example. Just any old fortissimo won't do for those chords; we must consider them in the light of the tones before and after. Or p.18; it won't go, and make real music, if we forget color. And the bottom staff on p.18; the Composer doesn't suggest anything here, but if we don't watch our to-Pedal couplers as well as the tones used for the right and the left hands, we will merely make a noise, not music. Take the opening page: normal organ registrations? Not by a jugfull. Why is not Primavera played more frequently? Possibly because nobody knows just what to do with its very first page. This is modern music, not in its distorted dissonant aspect but in the better viewpoint of saying musical things in a new way, new to the organ though not new to the orchestra, nor new to opera. What a pity we of the organ profession are such confirmed wood-choppers. Of course you'll need a very large organ, and a very large heart; and an even larger imagination.

Leon Boellmann—Fantasy

19. md. Marks \$1.00. Here's a piece of music of concert proportions, lots of things in it for pure musical enjoyment, very little of the perfunctory note-writing. Virtually no padding. And it's only slightly difficult from the note-playing aspect; the real difficulty will be to let the music come out instead of burying it under a mass of ponderous dignity. The organ is being choked to death over inordinate doses of its dignity, whereas in fact it's the grandest concert instrument known to man. Lynnwood Farnam was the first to see its possibilities and begin to use them. It was hard work. It still is hard work. It's a church instrument, we think; and we're afraid to forget it. Well, anyway here's a fine piece of music for any concert organist willing to get out of the cemetery long enough to learn it.

Dr. Harvey B. Gaul—Prayer for American Sailor

4p. md. Schirmer 50c. Here Dr. Gaul tried to do something very unusual in musical painting, and whether you like it or dislike it, depends largely upon your attitude, and equally largely upon your command of a large organ rich in lovely tones far removed from the hardness of Diapasons.

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Dr. Harvey B. Gaul—Prelude for Pentecost 7p. md. Schirmer 60c. This one is on a plainsong theme, though it has no plainsong flavor as a composition; instead it's another of Dr. Gaul's attempts to reach out into fields rejected centuries ago after due trial, and make them serve some sort of a useful purpose. Too bad the organ profession doesn't maintain a laboratory for adequately playing such pieces as these exclusively for members of the organ world, so that these things could be appraised. It would be stupid to condemn them in a review and criminal to praise them. They must be heard. But who among us today has time to spend by the hour following untried paths?

MASTERPIECES OF ORGAN MUSIC

Selected and edited by Norman Hennefeld

Vol. 57, Johann Krieger, Suite Dm, Prelude C. 16p. md. Liturgical Music Press \$1.50. Suite has four movements, all in contrapuntal style, and each of them quite good enough for service use; this music will surprise you with its practical values. Prelude is a little toccata, excellent as a filler in the service wherever jubilation is needed.

Vol. 58, Theophile Muffat, two Toccatas with 6 Versets each, and one plain Toccata. 16p. md. Liturgical Music Press \$1.50. While there is nothing spectacularly beautiful here, we do have honest music without pretense, without the horrors that arose when composers began to talk about harmony and forget about counterpoint. Compare these works of sterling, even though not astonishing, musical values, with the stuff being produced by the harmony-taught writers of the twentieth century, and we'll readily see that our teaching methods are wrong. Things such as these L.M.P. volumes contain are infinitely superior for church-service use to the ump-pah ditties so widely used.

Harmonium Music

Flor Peeters—Gavotte—Morning Hymn—Nostalgia H. W. Gray Co. 75c each, and each is easy enough to play. Published separately, they are mood studies making use of unfamiliar chords and progressions, basing their appeal entirely on that characteristic. They are not purposely cacophonous but they do purposely avoid melody and harmonic richness. Because they are all easy, here's your chance to see if you and your audience like this type of composition.

Chapel Voluntaries, Bk. 2—ed. Gerard Alphenaar 9x12. 22 pages. 13 pieces. Edward B. Marks 75c. Attractive & simple music by Bach, Beethoven, Corelli, Gounod, Grieg, Schubert, Schumann, etc., all within reach of the average organist, some of it of fine quality—for example the Schubert Impromptu Af and Schumann's Traumerei. Score has trigger-settings for the Hammond electrotone.

Parish Organ Book, Pt. 2—Philip G. Kreckel 9x12. 62 pages. 35 pieces. J. Fischer & Bro. \$1.25. When Mr. Kreckel puts his name to music intended for the church, we can always be positive it is church music of the highest type, yet neither pendent nor condescending. This volume has enough splendid things in it to be of use in our finest churches and on our richest organs, even though scored for the modest one-manual harmonium without pedal. When music is thus scored it is classed here as harmonium music, since organs are no longer built without pedals. To many of us, there is no music quite so distinctively churchly as Gregorian; Mr. Kreckel draws on Gregorian themes liberally enough here, though adapting it with such skill that the layman feels its churchly spirit without sensing its Gregorian foundation. This book will be useful to a great many organists, beginners and professionals alike.

35 Miniatures—Flor Peeters

9x12. 45 pages. McLaughlin & Reilly \$2.00. This book is called for organ but it's scored for harmonium, and it's not the Flor Peeters of concert fame but the Flor Peeters thoroughly steeped in the lofty traditions of the church, writing music as a background for the spiritual emotions prevailing

through the service. Some is contrapuntal, some harmonic, some moody, some of Gregorian flavor; but there are virtually no clashing discords, none of the crashing assertiveness that marks many of the concert pieces he has in print. Again it's a volume of true church music, suitable for all types of players from the humblest to the most proficient. No entertainment here, no ump-pah tunes; real church music.

"EUCHARIST MUSIC FROM PARSIFAL"

Arranged by Dr. Charlotte Garden

7x11. 70 pages. J. Fischer & Bro. \$1.25. Text in English by Dr. John J. Moment, "A translation of the message of the Grail Story into the primary symbolism of the Lord's Supper." Actually, the best of the Wagner dramas are more than secular entertainment, no matter what their story. "Parsifal" stands head & shoulders above all the others, for adaptability to religious ideals. Here Dr. Garden and her clergyman bring this superb music down within reach of the average church. It needs an organist who knows why the public likes music, an organ of better than average size, and a chorus of adults who can sing with confidence & conviction. It is not a setting for use in the Communion Service but a musicale to be presented entirely apart and on its own merits. A fine baritone soloist is essential and also a tenor; the organist will have enough work to do without having to help the soloists find their leads. So well is the Wagner method retained that this has the effect somewhat of an organ message against which voices sing the text. We believe any choir doing this "Eucharist" effectively once, will be making an annual event of it not only in the church but for the whole community. The only difficulty, aside from some of the passages, will be overcoming the popular notion that Wagner's music is not religious; actually this "Parsifal Eucharist" is more fervently spiritual than the oratorios so dear to all congregations.

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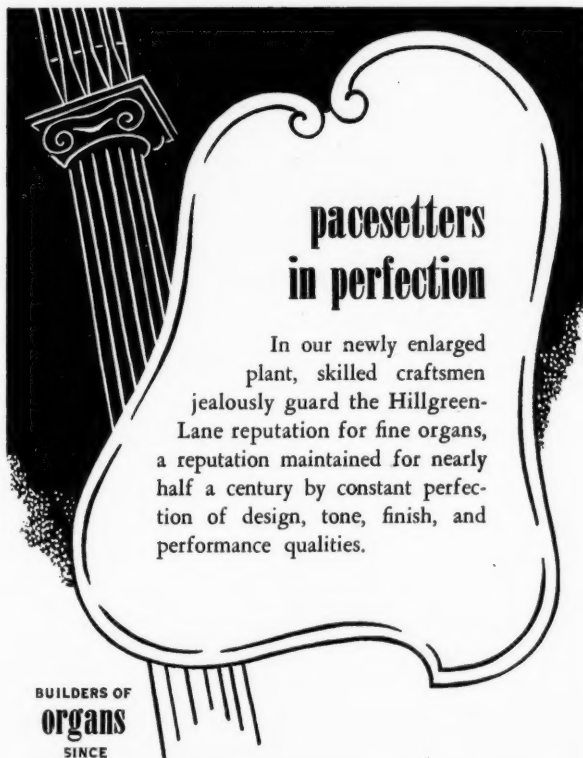
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"PROPER OF THE SERVICE"

Set to Gregorian Psaltones by Christensen and Schuneman

8x12. 56 pages. paper-bound. Gray \$2.00. "The Proper of the Service for the church year, set to Gregorian Psaltones with organ accompaniment by Albert O. Christensen and Harold E. Schuneman." The Episcopal communion service ritual is divided into two parts: Ordinary, the parts that do not change, such as Kyrie, Credo, Sanctus; Proper, the parts that do change (for the various Sundays and other church days of the year) such as Introit, Collect, Epistle, etc. All this is Gregorian. For example, the first page of music gives the introits to be used from the first Sunday in Advent to Christmas; at the top is the Gregorian setting, Tone 1, given in modern notation; below it are the texts for the four Sundays in Advent; and at the bottom is the suggested accompaniment. And so on, one Gregorian melody and the needed texts, one set for each page, for 56 pages. There are two pages of valuable prefatory notes by the editors or compilers or whatever you want to call them. Then there are two pages of Contents neatly arranged so you can find the correct Introit, Gradual, and Offertory for the Wednesday in Holy Week, or 19th Sunday after Trinity, or the Annunciation or any other Sunday or special day of the church year. An accompaniment for a Gregorian melody does two things: 1. Keeps a timid choir on the job; 2. Ruins Gregorian. In this opinion I reflect not only my own convictions but the opinion of that grand man, the late George Fischer, and the actual practise of Ernest White whom I consider New York's greatest authority on and interpreter of Gregorian. So if you have a good church, especially Episcopal, and it wants to be even better as time goes on, by all means get a copy of this work and drum it into your rector's ears until he is as enthusiastic about it as you are; then reform and intensify your services by using these things unaccompanied, introduced in small doses until your congregation becomes spiritual minded also. Even if you do not want to use it, do not play in an Episcopal church, I still say this book is invaluable for your education. Gregorian has been talked to death by those who do know about it; but actually it is exceedingly simple—because it is so utterly natural and direct in its musical means & intentions—hence no organist need fear to begin his acquaintance with it. It is the one kind of music in all this world that belongs exclusively to the church. This is a magnificent contribution on the part of the H. W. Gray Co.—T.S.B.

HAYDN—A CREATIVE LIFE IN MUSIC

A book by Karl Geiringer

6x9. 332 pages. a few illustrations. cloth-bound. (W. W. Norton Co., \$5.00). First let us all hope the famous Prince Eszterhazy didn't look like his picture. "A great musicologist contended that the lives of eminent composers ought to be rewritten at least once in every generation," and it's not a bad idea. "This book is in a position to give in its biographical section, especially with regard to the family and the youth of the master, facts unknown to the English reader. It aims not only at introducing novel material but at arranging it in such a way as to produce a picture of the unconventional and eternally young personality of the man who is most deceptively known as Papa Haydn . . . Research about Haydn has developed greatly during the last forty years." Haydn proves to be not a simple-minded peasant and servant of a prince, but an artist quite aware of his standing. After dealing with the man, the Author deals with his compositions, not merely the famous ones but the entire output. "It is fascinating to watch the emergence of the sovereign master from the timid beginnings of the country lad." Dr. Geiringer is curator of the collection of the Society of Friends of Music, Vienna; he "has based this work on extensive research in the great Haydn libraries." What do you know about Haydn's "Little Organ Solo Mass"? Better

find out. Wouldn't contemporary music be of higher quality if our composers did more leisurely reading of such books as this, and less feverish scrambling after something outlandishly new? It's a great book about a composer who is by no means dead.

SERVICE ON SHURE'S THROUGH PALESTINE

Reported by Pearl Page Shoemaker, organist

Rhode Island Avenue Methodist, Washington, D. C.

My husband Ralph B. Shoemaker and I gave R. Deane Shure's Through Palestine suite, using his idea of reading the Scriptural text before each number, making of it a Sermon in Music. We projected pictures of famous paintings representing each Scripture. It went over in a big way.

Before I played each number, my husband read the Scripture passage and gave a brief interpretation of the music. The auditorium was darkened during the playing of the suite and reproductions of famous paintings depicting the scenes were projected as each episode was played. The four movements of the suite, together with Scriptural texts and the slides illustrating them were:

By the Pool of Bethesda—John 5: 2-8; "Jesus heals a lame man on the Sabbath at Bethsaida."

The Sea of Galilee—Mark 4: 35-39; "Jesus stops the storm."

Mount Hermon—Matt. 17: 1-8; "The Transfiguration."

Garden of Gethsemane—Matt. 26: 36-45; "Christ in Gethsemane," by Clementz; "Christ in Gethsemane," by Hofmann. The first depicted the agony of Christ, the second the calm serenity that followed acceptance of the will of God.

A profound atmosphere of devotion was created; at the conclusion of the last movement, so deeply was this felt that there was silence for several moments after the lights were turned on; following the benediction.

TREMULANTS TOO RACKETY

Says Dr. Cyril Barker of Detroit's First Baptist

Nothing is more distressing than to hear a vicious thumping & pounding when the Tremulant is on. Ours were so placed that they caused considerable building-vibration and occasional thumping. One of my choirmen, working in the research department of a rubber company, brought me a simple-looking gadget he called Radar Mounting. It did the trick.

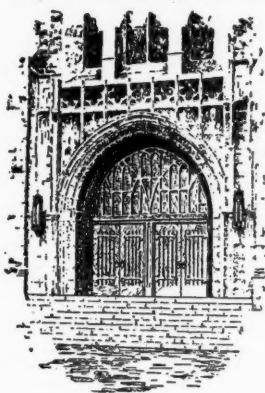
It consists of a pillar of live rubber about 1.5" long attached to small steel plates at either end; when these are fastened between the Tremulant box and its mounting, all vibration is absorbed. It proved a simple & inexpensive solution, worth a hundred times the trouble involved in installation.

"CHRISTMAS"—A DELIGHTFUL BOOK

Edited by Randolph E. Haugan and published by Augsburg

All "who are looking for material that will capture the human values of the Christmas story and yet lose none of its spiritual quality, need look no further than the 1947 'Christmas,' that notable anthology of literature and art relating to the greatest festival in Christendom, which has been appearing annually since 1930." It's a beautiful 10x14 72-page book of photographs, drawings, and unusual text which the Editor collects through the whole year and can be had at \$1.00 a copy from the Augsburg Publishing House, Minneapolis 15, Minn. Some of it is purely imaginative—like the elaboration on Mary's Christmas Journey; some is beautifully pictorial—those lovely snow scenes; part of it gives The Christmas Story According to St. Luke & St. Matthew; then there are the 'Christmas letters' of such as Washington, Lincoln, Theodore Roosevelt, Brahms, Joyce Kilmer. And Jenny Lind's early Christmas in America. Again, as last year, T.A.O. hails this as a lovely book to ponder for many hours of many days through the approaching Christmas season.

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T. SCOTT BUHRMAN

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

*—Arrangement.

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.

C—Christmas. P—Palm Sunday.

E—Easter. S—Special.

G—Good Friday. T—Thanksgiving.

L—Lent.

After Title:

c. q. qc. q. c. Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated.)

o.u.—Organ accompaniment, or unaccompanied.

e.d.m.v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3p.—3-part writing, etc.

Al.Bm.Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest of detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail photo.

p—Photo of case or auditorium.

s—Stoplist.

● INDEX OF PERSONALS

a—Article.

b—Biography. m—Marriage.

c—Critique. n—Nativity.

h—Honors. o—Obituary.

r—Review or detail of composition. p—Position change.

s—Special series of programs.

t—Tour of recitalist.

*Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicale.

...Obvious Abbreviations:

a—Alto solo. q—Quartet.

b—Bass solo. r—Response.

c—Chorus. s—Soprano.

d—Duet. t—Tenor.

h—Harp. u—Unaccompanied.

j—Junior choir. v—Violin.

m—Men's voices. w—Women's

off—Offertoire. voices.

o—Organ. 3p—3 pages, etc.

p—Piano. 3p—3-part, etc.

Hyphenating denotes duets, etc.

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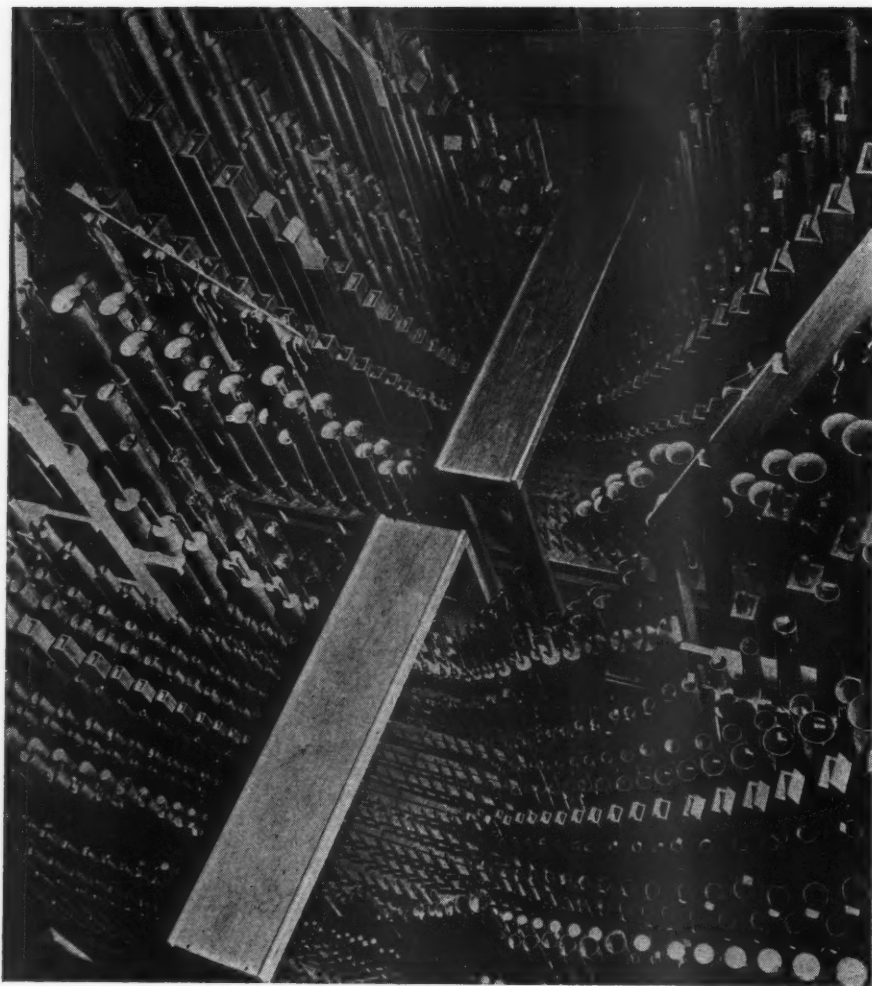
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AND THIS MAKES AN ORGAN: METHUEN
It's the Great of the original Walcker, minus those missing ranks melted for their tin some years ago—and a shame that was. Boston Music Hall is now, believe it or not, Loew's Orpheum Theater. All honor to Edward F. Searles who alone preserved this organ.

THE AMERICAN ORGANIST

December 1947

Baldwin Piano Company's Electrotone

Description by T. SCOTT BUHRMAN

Throw that Grain of Salt away now—you don't need it in reading this

NOBODY is going to like this description. Reasons are obvious. So I might just as well say what I think is true. Basically, no product is any better than the men who make it. On that basis the new Baldwin is tops, for it's made by the Baldwin Piano Co and their presentation of it to the organ world has won friends universally.

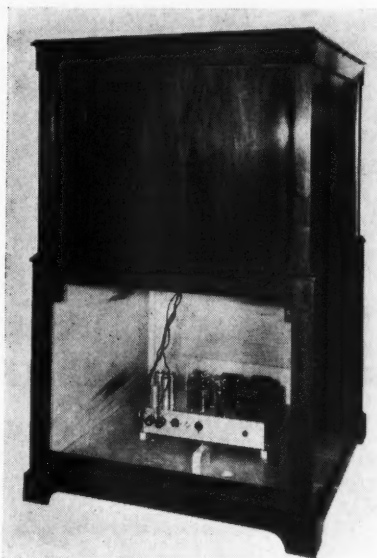
I first heard the Baldwin in company with S. Lewis Elmer and William A. Goldsworthy. It then had but one tone-cabinet; I'd use the name Loudspeaker, but that wicked device has been so greatly improved in recent years that it would be unfair to ignore the improvement. The next time I heard the Baldwin it was equipped with two tone-cabinets, one on the left 10' distant, the other on the right 50' distant; the improvement, standing halfway between the two, was little short of amazing.

Photograph No. 1 shows the console, conforming to modern standards prevailing for the organ—solid music-rack, hinged top for the bench, measurements as they should be. Baldwin made this instrument for the organist, so it is built on lines with which all organists are familiar. This console even has slightly sloping keys



No. 1—the Console

Everybody believes electronic engineers must some day succeed in producing a satisfactory instrument giving sustained tones imitative of the organ; what Baldwin's engineers and musicians have done in their first model is herewith described.



No. 2—Tone-Cabinet

bringing the manuals closer together. Concave-radiating pedalboard, 32-note. It wasn't built to cut corners and make easy money; it was built for organists. And it's even easier to move than an upright piano, for it weighs about 350 pounds, is 52.5" wide and high, 42" deep. The cable connecting console to tone-cabinet is so small that it won't be seen until you look closely for it.

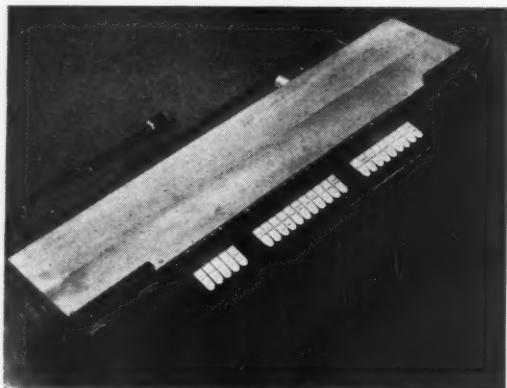
No. 2 is the Tone-Cabinet, with one panel removed to show the radio-tube equipment; in the closed half above are four 15" speakers. Amplifier is 40 watts. Here the volume can be regulated to fit the room and the owner's taste; there's no practical limit to the loudness if anybody is a loud person, though the normal regulation would be such as to provide adequate musical fortissimos for whatever room the instrument graces. This tone-cabinet may be placed anywhere and be visible or invisible in the music-room.

These two then constitute the entire physical equipment. Operating cost is around 5¢ an hour. These first models

have no pistons, no register-crescendo, and only one tone-crescendo or swellshoe; but the men back of its destiny are musicians and it may be that some years hence you can buy a costlier model with more stops, one swellshoe for each manual, and pistons & combons. All these things add to the cost, so they are not provided at present; the price begins at \$2740. Incidentally the two manuals are independent tonal entities; a stop on the Swell does not duplicate some other on the Great but is an entirely separate tone-color.

Close an electric circuit and things happen with a bang. But the speech of a pipe doesn't strike with a bang, so the musicians back of Baldwin's development devised the cure; press the key with extreme slowness and the tone begins pianissimo and grows gradually to full strength as the key moves to bottom. There is no plop when the Baldwin plays. Nothing unexpectedly mechanical about the start of its tones. This eliminates the unpleasant smack of a tone's hitting the ear like a bullet, but it doesn't spoil the attack of the tone; the attack is prompt, precisely as the organist wants it; prompt with smoothness, not prompt with a bang.

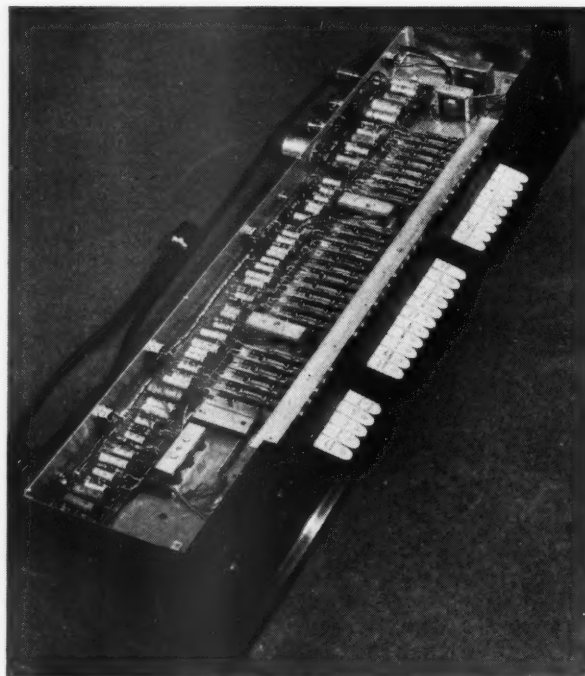
As to the stoplist, Baldwin's advertising pages have given that. But more stops & couplers & all that can be easily possible whenever popular demand makes quantity-production economical for the purchaser. The first aim is to meet a specific need, not cater to millionaires.



No. 3—Stop-Controls and Tone-Color Box

No. 3 shows the stop-controls & gadgets facing the organist, with the Tone-Color Box back of them—and my troubles begin. On the extreme left a switch controls the element of deep tones or high, just as your radio has a knob doing the same thing; turn it one way and the deep-pitched tones gain strength, turn it the other way and the high-pitched gain. Next to it is the Tremulant, as organists know it; Baldwin prefers to call it a Vibrato because it wavers the pitch above & below the note instead of having the effect of the organ Tremulant in changing the force of wind passing into the pipe-foot.

On the left are the Pedal stop-tongues, next the Swell, right the Great. Next is the switch to turn on the current—normal 110-volt a.c. Then the indicator-light, and finally at the extreme right a switch to bring into operation the Echo Organ effect when a supplementary tone-cabinet has been installed. This switch enables the organist to use the main tone-cabinet alone, the supplementary or Echo alone, or both together. And it was the effect of this second tone-cabinet installation that, to my mind, improved the musical qualities so greatly that I told Mr. Mooter it should be Baldwin's law to install it in every chapel, church, and auditorium buying a Baldwin. Incidentally, you can buy your basic Baldwin today with the one cabinet in your studio, or wherever you want it, and then when you



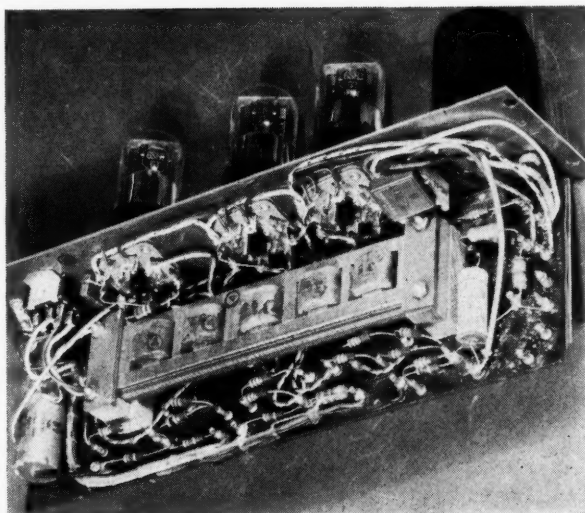
No. 4—the lid's off the Tone-Color Box

get more money, install the supplementary cabinet; no work or fuss, just plug it in.

No. 4 takes the top off the tone-color box and shows you why I can't tell you how the darned thing works. I went all over these things with my radio technician and he only made matters worse. It seems you can make your pipe out of wood, zinc, or tin, and you can push air at it under 3" wind or 30", and you can cut the mouth this way or that—and everything you do will give you a slightly different tonal effect. It's just the same here. Your electronic engineer can do this, that, or the other thing in order to get what he wants; but, says my radio man, you can't look at such a device as pictured here and tell just what has been done.

Anyway, to over-simplify it, the tone is generated in the tube and then passed through many complicated devices into this compartment where the electronic engineers and musicians—and Baldwin does have musicians at work here—create their differentiated effects of Diapason, Melodia, Dulciana, wired through the stop-tongue actions so you can draw a stop and play your music. The conglomeration includes condensers, chokes, coils, resistors, and all that. If you want to know more go out and ask Baldwin's Mr. Jordan to tell you—and after he's used all his technical language on you you'll be sorry you ever mentioned the subject.

I next give you No. 5 just to torment you. It's the Tone-Generator Subassembly and there are 12 of them in the Baldwin, one for each note of the chromatic scale—and don't talk back about the two C's; let well enough alone. No. 6 shows these 12 put together in the back of the console, their tubes only showing here. On the right is the power-supply unit. There are 37 standard radio vacuum tubes, triode type, and each is a dual tube; 36 of them produce two frequencies each, a tone and its octave, while the 37th adds one more frequency to give the 73-note range, and saves its second half to produce the Vibrato effect. This Vibrato half "produces a variation of frequency affecting all tones at the rate of approximately 6 to 7 cycles a second, according to the position of the Vibrato switch."



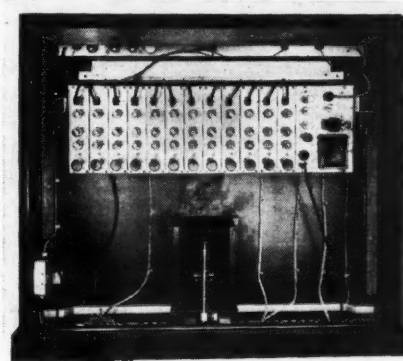
No. 5—Tone-Generator Subassembly

No. 7 shows the rear of the console with the backboard removed. At the top is the rear of the tone-color box; directly beneath it is the rear action for the Swell Organ keyboard enclosing its wiring, contacts, and all that; and next is the complete tone-generator assembly. Contacts for the Pedal Organ keys are shown at the bottom, with the volume-control shoe exactly where you want it. You can let Baldwin worry about getting the necessary wires straightened out and assorted into the correct cables and then leading those cables where they should go; but for yourself you can see that this is in reality all very simple and compact. What happens when your organ ciphers or an important middle-C goes silent? You get the jitters and your congregation silently heaps scorn on your defenseless head. What happens if one of these tubes burn out? You have (or should have) three or four spare tubes on hand, so you merely remove the tube that no longer shows a light when the current is on, and put a spare into its place. Spares cost \$2.25 my radio house says, and another says \$1.25; you can buy them at any radio store. You don't have to have just one particular tube to fit just one particular spot in this board of 37 tubes; one of these proper radio tubes will fit into any of the sockets. How? Bless you, that's why only Baldwin so far has produced such an instrument. Go back and study pictures No. 4 & 5; they show you what Baldwin engineers have done to the vibrations coming from one of these tubes to make it not only give the pitch you want but also the quality of tone—Diapason, Melodia, Dulciana or what. Dr. Kock probably did most of the original worrying about that, so you don't have to.

Just as a pipe is the source of tone in an organ, similarly a standard vacuum tube is the source of tone used by Baldwin's engineers & musicians. "The low-voltage electrical

impulse generated in the tube produces a rich tone" containing not only a fundamental but innumerable harmonics on top of that fundamental. The tube produces more partials than are wanted. It produces them in such strength as to make any resultant tone rather too acid & sharp for practical musical uses. So Baldwin passes this original tone through filters that stop the pitches not wanted, passing only those that are wanted. In this way musical tone is secured. That this sort of a thing is possible for electronic engineers should be readily acceptable when we remember what electrical engineers can make a dial-telephone do, or International Business Machines can make their machines do with perforated cards. So take our word for it that Baldwin can make pleasing & varied tones come out of the monotony of radio-tube squeals.

Having thus produced the basic quality and pitch of tone desired, from this tone-generator assembly (photo No. 5), Baldwin sends the electrical impulse through a series of filters and a vacuum tube (photo No. 4) which produce the tone-colors as desired for operation through each given stop-tongue to which the circuit is attached. This tone, or these tones (according to which stops are drawn at the moment), goes or go by wire to the tone-cabinet where the electrical vibrations become physical vibrations in the loud-speakers and are tone.

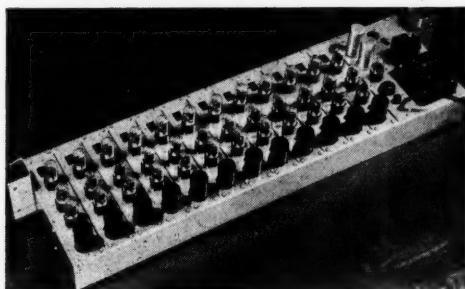


No. 7—That's all there is—there isn't any more

Tuning is done by electronic devices shown in photo No. 5 and if you're looking for trouble you can take a screw-driver and (it's as simple as that) turn the 12 screws that change the vibration-rates. You'll note (we hope) these screws in photo No. 7 just above the bottom row of 12 tubes enclosed in the black cases more apparent in photo No. 6. Incidentally, the 37 tubes used in the Baldwin are 6SN7. I checked with my radio store and they have them in stock, so when you buy your Baldwin, buy a few spare tubes and silent notes will never be a problem. Life of a tube? With average use, probably several years before one dies; and, like the tubes in your radio and the lamps in your home, they won't all go out at the same time. Tube-replacement is no problem.

According to J. F. Jordan, Baldwin's present chief magician, the development was begun in 1930 by Dr. Winston E. Kock, now with Bell Telephone Laboratories, and continued under his direction both here and abroad until 1941. The principal credit is his. Paul E. Mooter, a professional organist, is head of the sales department and contact-man for all organists and institutions interested in this delightful new development. It's on the market; you can buy it and have it delivered & installed in no time at all. Why any professional organist should deprive himself of organ practise at home, trying to get along with the limitations of a piano, is something a successful organist can hardly answer now.

An installation Mr. Mooter is justly proud of is that in



No. 6—Complete Tone Generator Assembly

the First Presbyterian, Dearborn, Mich., pictured here. Console, choir, and main tone-cabinet are in the chancel; an Echo Organ effect is derived from another tone-cabinet in the rear gallery from which the choir usually sings vespers; and—which organists will especially appreciate—there is still a third tone-cabinet in the foyer for processional use. Organist is Mrs. Clarence Hubbard. The main-organ tone-cabinet has eight speakers instead of the normal four used for studio installations.

There is no machinery in the Baldwin, there are no moving parts to get out of whack, no wind under pressure, no bellows, no motor. When you push a key it moves. That's all the moving parts there are to wear out, make noise, or other wise cause trouble. A tone-cabinet with four speakers is 38" wide and deep, 60" high; one with two speakers is 31" wide, 18" deep, 40" high, and comes also 36" wide, 20" deep, 60" high. Since the tone comes out through the top, these tone-cabinets can have other furniture close against them without spoiling the musical results.

And now as to some personal opinions instead of facts. As my readers may already know, I spent at least four Sundays two summers ago trying to find a church using an electrotone with satisfactory musical results, and I failed. At present writing I have yet to hear a Baldwin in a church service, but these other experiences were rather bitter. The trouble was that whenever volume went above a forte it ran to flute quality, and the louder it went, the worse it was. The Baldwin by its very nature is subject to this danger too but when I heard Mr. Mooter playing it with the second tone-cabinet installed, and with the control giving emphasis to upper-partials, I found it vastly superior to any other I had heard. As I told him then, I believe Baldwin's engineers should so adjust their controls that these upper-partials predominate even more.

In soft music the Baldwin gives beautiful results. To my ears there is not so much difference between the various stops as at present arranged in the Baldwin as there is in similar voices in the Aeolian-Skinner, Austin, Casavant, and all the rest of them down the alphabetical line. With this single limitation, I think the Baldwin electronic is the best answer yet to the organist's personal problem—and it is a mighty severe one—of easy housing, easy portability, and adaptability to his home or studio.



FIRST PRESBYTERIAN, DEARBORN, MICH.
Main tone-cabinet is in chancel at right, console at left; second cabinet is in rear gallery from which vespers are sung; third is in foyer to control processions. The flip of a switch uses or silences cabinets at will. Mrs. Clarence Hubbard is organist.

Any and every organ is grievously subject to the ability (or lack of it) of the organist. The finest organ in the world will sound boring under one organist's fingers, beautifully rich under another's. Using these modern substitutes as they should be used, I believe an organist will find real satisfaction. I stopped playing years ago and I shall not touch an instrument again, so I do not know how the touch feels to fingers & feet, but I do know that I saw & heard others playing the Baldwin electronic and that I found the results entirely satisfying, with the two limitations already mentioned; and there was nothing of the disturbing machine-made effects to spoil the results.

After all, T.A.O. wants these new instruments to succeed for what they are and what they can be, not for the sake of putting the organ out of the picture. Nobody wants rayon to keep silk off the shelves nor oleomargarin to stop the production of butter. But here the organ world, thanks to the scientists & musicians employed by the Baldwin Piano Co., has a supplementary instrument that will, when rightly understood and rightly used, increase the understanding of organ music, increase the field for organ teachers, for organ composition, and ultimately for organs also. A church that cannot afford the space or money for a suitable 4m or even 3m organ, need not now desecrate its services by using the irreligious piano; it can have organ-like music in keeping with the exalted atmosphere of the Sunday services and the only essential is an organist with a little sense of tonal values & appropriateness.

The people behind any product are important. Until Dr. Kock brought his ideas to them, the Baldwin people had not the least interest in organs or organ tones or organ music; but when their interest began, they did all they could to supply the organist with everything the way he wanted it—they didn't insult the organ profession by upsetting all the standards so laboriously set up over the centuries. The Baldwin piano is a fine instrument because the Baldwin people back of it are fine people. The same can be said of and for this new instrument they are offering the world of the organ.

And personally, I can't resist the temptation of pointing out that possibly the greatest beneficiary of this whole new field of manufacture will be the organbuilders themselves. There isn't a one of them who would not much rather build an organ of big size than a small one; unless something better than a piano can be found to meet the acute needs of the small church, the organbuilder will be called upon to build very small organs when he well knows that a very small organ is not the thing he wants to base his fame & name on. Now then, let the electrotone come to our rescue and supply these needy people; and after they've grown a bit, with years, say, of the satisfactory music of the Baldwin, their tastes and finances will be ready for the next step up. I'm quite sure that even the men behind the Baldwin will tell you that if they had twenty-thousand dollars to spend they'd buy a real organ and nothing else. That's the kind of honest—and intelligent—men they are.

Afraid of the competition of the electrotone? Bosh & nonsense. When we can get them done as effectively as even this first model of the Baldwin, they will be a real help to us all, not a competitor to scare the living daylights out of us. Where's our boasted faith in the organ? I say, Hello Baldwin, hooray, and welcome.

FILMS TO SEE AND HEAR

Reported by Robert Wyant

If you have not yet heard, you should be told about two films issued by the National Film Board of the Canadian Government: *Singing Pipes* (20 minutes) and *Music in the Wind* (10 minutes). In each film a brief history of organ-building is given, then follow scenes in the Casavant factory,

showing the making of spotted-metal, windchests, pipes (both labial and lingual), keyboards, etc. Next voicing technic is demonstrated on a Diapason, Flauto Dolce, and Trumpet.

Up to this point the two films are similar, though the longer film goes into more detail; but the finale of each is different. In the longer film, Bernard Piche, who plays the mood music for both films, is featured at a large Casavant, playing for about five minutes. In the shorter one, Healey Willan ends the film by playing Bach's Toccata in D-minor. Both men play with great artistry and grace, especially interesting to laymen.

At one theater showing I heard someone comment on Mr. Piche's pedal-playing, "Just like Fred Astaire." And when Dr. Willan pushed a full-organ combon several exclamations were heard as the audience saw the door-knobs (stop-knobs to you) move out.

The films are interesting and instructive, yet the layman can understand and enjoy them without any doubts, because each feature is well explained. Throughout the narrative, background music is played. Several of our Washington organists have shown them to their congregations; in one case it helped ease the pain of paying for a rebuild job. I ran off the longer version at our last Guild meeting with favorable comments from everyone.

They are issued, so far as I know, only in 16mm. size and are of course for sound-projectors. In Washington they are obtained from the National Film Board in the Canadian Chancery. The 20-minute version rents for \$2.50. The 10-minute version was shown here in some of our local theaters as Selected Short Subject. Incidentally, they were shown in the Commerce Department Auditorium, sharing the program with a submarine-service documentary, an air-corps-training cartoon, and a British film on India. I guess something must have happened, though, because the government didn't charge a cent for the three-quarter hour shows (there were about ten different ones during July & August) and Harry only three blocks away!!

In all seriousness, perhaps some of our builders will take the hint and indulge in some Hollywoodian tactics to promote the cause of the organ before Laurens Hammond gets the idea.

[A representative of a motionpicture company called at T.A.O.'s office some years ago in his effort to find an organ-builder willing to cooperate in just such a film; we supplied some names and information but to date have heard nothing further on the subject. All honor to Casavant Freres for their participation in such an enormously profitable public service.—T.S.B.]

FEEES FOR CHURCH WEDDINGS

As established by the Reformed Church of Flatbush

An attractive printed circular calls this "New York's oldest church of continuous service at one location," and it's in Brooklyn; its organist is Dr. Robert Leech Bedell. The circular is devoted to a plain statement of the conditions under which the Church may be used for weddings and one of its opening statements may be of use to organists who consider it beneath their dignity to play the wedding marches most brides set their hearts on.

"The church is not a hall. It is a sanctuary. All things which transpire within it must be in keeping with the high purpose to which it was dedicated."

"For the use of its facilities the Church asks no remuneration for itself. The following payments are involved however"—and we summarize them.

\$25.00 minimum for the sexton, to be paid the night of the rehearsal; for this the sexton pays his assistants, supervises the florist, gives two evenings of his time, provides parking for the cars, etc. If the bride & groom are members

of the church, minimum fee is \$15.00. Minimum is \$10.00 if the chapel is used.

Organist's fee is \$25.00 and only the church's own organist will be permitted to play; if the service is in the chapel, the bride may employ any pianist she chooses and make all her own arrangements.

The minister of the church "shall be invited to officiate at the wedding, or assist in the ceremony. The minister does not wish us to establish a set fee. Since of all services provided through the Church, his is the most important, we know you will guide yourself accordingly."

If the Church florist is not employed, any outside florist must "confer with the sexton as to what is permissible."

"Photographs of services or the interior of the sanctuary are not permitted. For what may be done, kindly confer with the sexton."

That's telling them. And lots of people need to be told too. The document is headed "A Message from the Consistory."

Andre Marchal's New York Recital

St. Paul's Chapel, Columbia University, Oct. 20, 1947

The organ is a 4-70 Aeolian-Skinner built in 1939, one of Mr. Harrison's best; the Chapel is one of the City's best places for recitals. The program:

Du Mage's Grand-Jeu, interesting only for its age, not its message; played close to full-organ style.

De Grigny's Recit de Tierce made lively music, largely on flutes and off-unisons.

Clerambault's Basse de Cromorne derived an interesting and exaggerated flavor from the Krummhorn solo.

Daquin's Noel Etranger was the first concert music on the program, fanciful, colorful, rhythmic, charming, done in masterly style.

Bach's Sonata 2 began in fairly colorful style, not too loud but too much flute; second movement used an unbecoming snarly reed against flute; third rather duplicated the registrational color of the first. Mr. Marchal follows common practice, in organs of this type, and draws so many stops that all combinations above forte sound alike because they have too many stops in common.

Seth Bingham's Prelude & Fughetta was the most interesting music on the program. Mr. Marchal kept it soft the whole way through, giving his audience welcome relief from upperwork & mixtures; this quiet 8' richness on recognizable tones made Mr. Bingham's music come home to roost in the heart. Lofty music and severe, but real music none the less.

Messiaen's l'Ascension No. 1 showed some weird colorings, welcome 8' tone, and climax chords with refreshingly sturdy body to them. The Frenchman's organ lacks the lovely solo registers all large American organs have, so Mr. Marchal did not explore these realms, choosing instead to rely on the common Diapason & mixture effect.

Alain's Variations on a Jannequin Theme had nothing to say but used its musical words well, even though they meant nothing.

Jean Langlais' Te Deum closed the program in high rejoicing—practically the only full-organ piece played, which in itself was good; there's nothing so boring as continuous full-organ. After this came an improvisation which I preferred not to hear; others tell me it was unusually interesting. Though blind, Mr. Marchal manipulated the console unaided.

Coda: It was a full house. On my way out, in the crow's-nest the benign quadruplets, strangely happy: Dr. Robert Baker, who should have known better; W. Richard Weagly, looking grandly human divested of his priestly vestments; M. Searle Wright, a lot younger (and handsomer) than W.A.G. misled me to expect; and the irrepressible Virgil Fox whom even an organ recital could not quench. Each of them worth ten thousand a year in church music, and how many of them are getting it?—T.S.B.

The AMERICAN ORGANIST

METHUEN, MASS., Memorial Music Hall
Organ originally in Boston Music Hall
Built by E. F. Walcker & Co., 1857 to 1862
Rebuilt & enlarged by Aeolian-Skinner Organ Co. 1947
Specifications & voicing by G. Donald Harrison
Stoplist data here based on details furnished by Mr. Harrison, terminology changed to accepted American standards instead of following German practise.
V-81. R-112. S-81. B-0. P-5811.

PEDAL: V-22. R-30. S-22.

- 32 Principal 30. Old, no changes.
16 Principal 30. Top 13 pipes new.
Quintaten 30. New.
Bourdon 30. Old, no changes.
Lieblichgedeckt 30. Low 12 old Solo, remainder old Swell.
Contrabass 30. New string (Mr. Harrison's famous wood pipes).
8 Octave 30. Mostly new, some old pipes in low octave.
Spitzfloete 30. New.
Cello 30. 18 new pipes, with upper end of old 8' Cello revoiced.
5 1/3 Quint 30. Old E.M.S. Swell 8' Diapason.
4 Superoctave 30. Old, no changes.
Nachthorn 30. New.
3 1/5 Tierce 30. Old E.M.S. Harmonic Flute.
2 Waldfloete 30. Old, no changes.
IV Grand Bourdon 120. Top rank tuned to flat seventh.
VI Mixture 180. All new, no breaks, 16' series.
19-22-26-29-33-36.
32 Bombarde 30. Old, new tongues, reregulated, rather sensitive.
16 Bombarde 30. Old, new shallots, entirely rebuilt.
Bassoon 30. Old, new tongues, reregulated, rather sensitive.
8 Trompette 30. New.
4 Clarion 30. Old Swell 4' reed revoiced.
2 Rohrschalmei 30. New.

GREAT: V-21. R-35. S-21.

- 16 Principal 61. One new pipe, BBB.
Bourdon 61. Old first rank of Cornet with new bass added.
Viola Major 61. Bottom 13 new metal pipes, entirely revoiced.
8 Principal 61. New from tc up, bass from old Choir 8' Principal (in the case).
Gedeckt 61. New 8' metal Bourdon tc up, old wood bass.
Gemshorn 61. Old, no changes.
5 1/3 Quint 61. Old, no changes.
4 Octave 61. New.
Spitzfloete 61. Old Choir 8' Spitzfloete.
Flute d'Amour 61. Old, no changes.
Koppelfloete 61. New.
3 1/5 Tierce 61. Old, no changes.
2 2/3 Quint 61. New.
2 Superoctave 61. New.
Waldfloete 61. Old, no changes.
1 3/5 Tierce 61. From old Mixture.
1 1/7 Septieme 61. From discarded Mixture ranks.

- VI Cornet 311. Pipes from old Great 8' Diapason, 4' Octave, 2 2/3' Quint, 2' Superoctave, and discarded ranks from Mixture and old Cornet.
IV Fourniture 244. Old pipes, revoiced, layout revised.
IV Scharf 244. Old pipes, revoiced, layout revised.
IV Kleinmixture 244. New throughout; smaller scale than the other mixtures.
SWELL: V-16. R-19. S-16.
8 Principal 61. Old Solo Geigenprincipal from tenor-G up, lower 7 old E.M.S. Swell Diapason, low-G to tenor-Fs old Swell Salicional cut down to meet scale of Geigenprincipal.
Chimney Flute 61. New.
Viola da Gamba 61. New.
Viole Celeste tc 49. New.
Aeoline 61. Old Solo Aeoline with E.M.S. bass.
4 Prestant 61. Old, no changes.
2 2/3 Flute Couverte 61. The 4' rank of old Piffero.
2 Nasard 61. Old 5 1/3' Quint transposed.
1 3/5 Octavin 61. Old, no changes.
IV Piccolo 61. Old Solo Piccolo.
16 Tierce 61. From old Swell Mixture.
8 Plein-Jeu 244. Two new ranks, old pipes revoiced, new layout.
4 Bassoon 61. New.
8 Trompette 61. New.
4 Hautbois 61. New.
Clarion 61. New.
Tremulant.

POSITIV (unenclosed): V-12. R-16. S-12.

- Bottom manual, uses old Choir chests.
8 Gedeckt 61. New tenor-C to top-G.
Quintaten 61. New.
4 Principal 61. Old 8' transposed.
Nachthorn 61. New.
2 2/3 Nasard 61. New.
2 Octave 61. Old 4' Principal transposed.
Blockfloete 61. New.
1 3/5 Tierce 61. New.
1 1/3 Quint 61. New.
1 Superoctave 61. Old, no changes.
III Scharf 183. New, large scale.
III Cymbal 183. New, small scale.

CHOIR (top manual): V-10. R-12. S-10.

- 16 Quintaten 61. New.
8 Concert Flute 61. Old Solo.
Viola 61. Old Choir.
4 Unda Maris tc 49. Old Choir 4' Dolce.
2 Flauto Traverso 61. Old Swell.
2 Gemshorn 61. Old Choir 2' Flautino.
III Cymbal 171. All new, medium scale.
16 Dulzian 61. Old Solo Vox Humana rebuilt, revoiced, and bottom octave added.
8 Krummhorn 61. New.
4 Regal 61. Old free-reed Vox Angelica, revised and some alterations.
Tremulant.

COUPLERS 21:

- Ped.: G. S-8-4. V. C-8-4.
Gt.: G. S. V. C.
Sw.: S-16-4.
Positiv (V): S-16-8-4. V. C-16-8-4.
Ch.: C-16-4.
Combons 48: P-8. G-8. S-8. V-8. C-8. Tutti-8.
Crescendos 3: S. C. Register.
Reversibles 12: G-P. S-P. V-P. C-P. S-G. V-G. C-G.
S-V. C-V. Ensemble-1. Ensemble-2. Full-Organ.
Cancels 1: Tutti.
Division Transfers 1: Great-Positiv.

METHUEN, MASS.**Memorial Music Hall**

Built by E. F. Walcker & Co.

Opened Oct. 31, 1863.

Walcker's Op. 200

Stoplist as by Walcker in 1914.

Manuals: CC-a3; Pedal CCC-F.

Walcker indicates no borrowing of any kind though Hopkins undertakes to cover this detail; none the less these pages will not commit themselves as to the number of voices, ranks, or pipes; stops only are computed here. S-89. (Possibly 108-R)

PEDAL: S-20.

- 32 Principal Bass
Grand Bourdon
16 Octave Bass
Sub-Bass
*Bourdon
Violin
8 Octave Bass
*Flute
Hohlfloete
Viola
Violoncello
4 Octave
*Flute
2 *Waldfloete
32 Bombarde
16 Trombone
*Bassoon
8 Trumpet
4 Bass Horn
2 Cornettino

*These were listed separately as a second division of the Pedal Organ and they were enclosed under swellpedal control, evidently with the Swell Organ.

GREAT: S-25.

- 16 Principal
Tibia Major
Viola Major
8 Diapason
Flute
Gedeckt (1)
Viola da Gamba
Gemshorn
5 1/3 Quint
4 Hohlfloete
Flute d'Amour
Fugara
3 1/5 Tierce
2 2/3 Quint
2 Octave
Waldfloete
V Cornet
VI Mixture
IV Scharf
16 Bassoon
8 Ophicleide
Trombone
4 Trumpet
Regal
Clarion

1—That's the way Walcker spells it, for the benefit of those who still like it the wrong way. Great manual was at the bottom.



ARTHUR HOWES
director of Methuen Memorial Music Hall Inc. in cooperation with Dr. Archibald T. Davison, Dr. Wallace Goodrich, and Moses T. Stevens, the board of directors.

SWELL: S-18.

- 16 Bourdon
8 Principal
Quintaten
Gedeckt
Salicional
Dolce
5 1/3 Quint Flute
4 Octave
Rohrfloete
Flauto Traverso
2 2/3 Nasard
2 Octave
V Mixture
8 Trumpet
Bassoon
4 Trumpet
Hautbois
Cornettino

This was the second manual and it was enclosed. No Tremulant was indicated.

CHOIR: S-15.

- 16 Gedeckt
8 Flute Principal
Spitzfloete
Bifara 2r (1)
Gedeckt
Viola
4 Principal Flute
Hohlpfeife
Dolce
2 Superoctave
Flautino
II Sesquialtera (2)
8 Clarion
Physharmonica (3)
4 Clarion

1—8' & 4', like a Doppelfloete says Audsley, and it had a Tremulant; 2—2 2/3' & 1 3/5'; 3—"mit schwel-lung," says Walcker, meaning enclosed.

SOLO: S-11.

- 16 Bourdon
8 Geigenprincipal
Concert Flute
Aeoline

- 4 Gemshorn
2 2/3 Quint
2 Piccolo
8 Corno di Bassetto
Vox Humana (1)
4 Piffero 2r (2)
Vox Angelica

1—enclosed and with Tremulant; 2—Fife, says Audsley, similar to the reed Chalumeau. Solo was the top manual.

HARRISON MIXTURES**Great Cornet**

- 1-12—12-15-17-19
13-19— 8-12-15-17-19
20-49— 1- 8-12-15-17-19
50-61— 1- 8-12-15

Great Fourniture

- 1-12—15-19-22-26
13-24—12-15-19-22
25-36— 8-12-15-19
37-61— 1- 8-12-15

Great Scharf

- 1-18—19-22-26-29
19-30—15-19-22-26
31-42—12-15-19-22
43-54— 8-12-15-19
55-61— 5- 8-12-15

Great Kleinmixture

- 1-18—26-29-33-36
19-24—22-26-29-33
25-30—19-22-26-29
31-36—15-19-22-26
37-42—12-15-19-22
43-48— 8-12-15-19
49-54— 1- 8-12-15
55-61— 1- 5- 8-12

Swell Plein-Jeu

- 1-12—19-22-26-29
13-24—15-19-22-26
25-36—12-15-19-22
37-48— 8-12-15-19
49-61— 8-12-15-15

Positiv Scharf

- 1-18—22-26-29
19-30—19-22-26
31-42—15-19-22
43-48—12-15-19
49-54— 8-12-15
55-61— 1- 8-12

Positiv Cymbal

- 1- 6—36-40-43
7-12—33-36-40
13-18—29-33-36
19-24—26-29-33
25-30—22-26-29
31-36—19-22-26
37-42—15-19-22
43-48—12-15-19
49-61— 8-12-15

Choir Cymbal

- 1-18— -26-29
19-30—19-22-26
31-42—15-19-22
43-48—12-15-19
49-61— 8-12-15

T.A.O.'s thanks to Mr. Harrison for furnishing the mixture composition.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

What Goes On Around Here

SAID a friend, "By the way, Thusan So thought your comment on Soand So was not tactful." Maybe it was not. Possibly modern civilization has deteriorated so that no truth is ever tactful, no candid expression of a man's actual thoughts, no honest convictions. Music journalism is expected to conduct itself so decorously that nobody is ever offended—except perhaps the man who plays Hearts & Flowers for a music-hungry humanity, and to offend him is the bounden duty of every writer. Bosh & nonsense and a few other things. There are all sorts of people in the world; to regiment them or their thinking or their speaking into a common pattern is not to my liking, nor do I believe Miss Soosie likes it either.

A clergyman jumped on me with both feet for my opinions on hymn-singing, said his congregation really liked to sing hymns and did sing them. I said I'd see about that some Sunday morning. I did. They didn't. They mumbled. The hymns selected were good.

To begin at the beginning, the organist played a delightful melodic prelude of the better sort and made all the mistakes I want Miss Soosie to avoid. Rubato is all right but a drunken reel is not; there is no more warrant for distorting the rhythm than there is for distorting the melody or the harmony; if we knock one of this trio into the cocked hat we might just as well knock the other two there also and it makes little difference which one we annihilate first. What's the matter with having a smooth-flowing rhythm, no jerks & jumps, just smooth-flowing rhythm with gentle nuances at the phrase ends?

Also, Miss Soosie, don't use too much organ in your anthem accompanying. Avoid heavy 8' Diapasons; avoid even the less offensive 8' Principals. Use some 4' of the non-flute variety if your choir begins to slide; if it starts to expire come in with a lot of top-work, even including some mixtures if they are not of the 1890 era. A little high-light organ tone shining through while the choristers catch a breath will keep them on key and you won't have to drown the poor dubs in a torrent of Diapasons. Here the Diapasons were aggressively tubby & bulky, but the organ had some lovely Celestes and equally lovely 8' solo flutes. Nice to hear such tones now & then. This organist did it nobly while the money was being collected.

I never heard a clergyman read the Bible with more impressive deliberation than this one did. It gave the feeling that he thought it was important and wanted you to think about what he was reading. And his sermon was about something an intelligent man might well discuss. He discussed it intelligently, and as strongly as he dared. Being in the pulpit, with a bunch of Old Criticizers down there in the congregation, he didn't dare cut loose like these pages sometimes do and say just what he meant. But I knew, and admired him greatly for it.

At 1:30 I was in the sacred precincts of the Lotus Club whose portals opened to me, thanks to the presence of Dr. William H. Barnes who in turn was enquiring for Dr. Charles M. Courboin to whom all portals are open. With Dr. & Mrs. Courboin were Mrs. Barnes and Mr. & Mrs. Flor Peeters. I wouldn't dare tell all I

know (or part) about the good Doctors Barnes & Courboin, but it was my first meeting with Mr. & Mrs. Peeters and it's safe to talk about them here.

Mr. Peeters is a delightful personality, all man, no fuss & feathers; and his wife is a gentle petite lady who immediately wins any man's admiration. If you've heard Mr. Maekelberghe talk about Mr. Payters it's merely the Belgian's way of pronouncing Peeters. And if you listen to all Mr. Maekelberghe says you'll begin to think Mr. Peeters is one of the world's finest. I'm thinking so myself.

Said Dr. Barnes: "Did I tell you about," and says everybody else (who has had experience) "No, and for heaven's sake don't." But that squelches, I am glad to say, neither Dr. Barnes nor Dr. Courboin. However, Mrs. Peeters doesn't understand too much of English, though both Mr. & Mrs. Peeters speak it surprisingly well.

I like Mr. Peeters a lot. He's the kind of a man I think the organ world needs. As I've said, all man. No bluff. And he has produced so much as a composer that his name will certainly live long in history.

By 4:00 I was once again in the Evangelical Lutheran Church of the Holy Trinity where Dr. Henry F. Seibert has been making music since 1922. It was his monthly organ recital, no invocation or benediction, just organ music on the organ Mr. Ernest M. Skinner rebuilt and enlarged for him. Now here's a man who isn't afraid to play music his audience can enjoy; and for an organ recital played in church on a Sunday, you tell me which piece is below standard or out of tune with either the church or the organ profession. His program:

Piutti, Fest-Hymnus
Harwood, Prelude on Old 132
Barton, Lake of Galilee
Bach, Now Thank we All
Bach, Jesu Joy of Man's Desiring
Sibelius, Finlandia
Karg-Elert, Benedictus
McAmis, Dreams
Faulkes, A Mighty Fortress

No need to go into a critique; these pages did that in the days when Dr. Seibert was making his first recital appearances in our city. But the same old vigor, directness, color, interpretation, were all there in abundance. It was good for an old man's soul to hear such music again. My favorite was the little melody piece by that charming Hugh McAmis who was among the first of the American organists to give his life for the damnable war the world's politicians decided to perpetrate. Mr. McAmis did not follow up with other compositions. But that Dreams is truly a lovely piece of music, and the greater the musician who plays it, the greater its effective beauties; Dr. Seibert did it profoundly well. He's a master of the organ. Doesn't overindulge in upper work but likes color. And keeps his music alive & moving. He knows where he wants to go and goes there with minimum interference.

At 9:20 p.m. I was again in Mr. Ernest White's studio to hear the recital by one of his star pupils, Miss Marie Schumacher, who is going to give the men a run for their money if they don't dig in and work harder. Her program will be found on our November p.382. Such

technical mastery as this young girl shows is astonishing, and her ease in doing the most difficult things is astounding. There must be something back of the scenes when a pupil so young can do what Mr. White has led Miss Schumacher into doing.

This organ is on $3\frac{1}{2}$ " wind but Hope-Jones would swear it was 50" or even 100". Such strength of tone is likely to be so emphatic that in a comparatively small room it hits too hard, but that Bach-enthusiast Mr. Harold Fink is all for it, debating its usefulness only in such pieces as the Adagio in the Bach Toccata-Adagio-Fugue, which I too found a bit on the hard side. But in such flashy things as the Farnam Toccata Miss Schumacher turns you around and stands you on your head. And no fuss about any of it, just a musicianly performance done in supreme poise, a delight to watch as well as to hear.

Can you play Vierne's Clair de Lune on this type of organ and make it artistic in a small room? Miss Schumacher did exactly that. What a feast of beauty it was too. And if the applause didn't make her happy as she left the room and had to return three or four times for more bows nothing ever would. Mr. White is proud of her. So am I. An old stick-in-the-mud? No sir, not this girl. Young, slender, rather tall, slightly blonde, good to look at, and thoroughly alive. You remember the day when pupils played timidly, little self-assertion, much trepidation? Mr. White has wiped that out. He says this type of instrument makes a tremendous contribution to such facility, and not having heard it produced on any earlier type of organ I've got to agree with him. Miss Schumacher doesn't flinch when the hard lines of the organ contribute to her climaxes, but the Vierne proved that she can turn the instrument also to the warm appealing music so many of us old-timers still crave.

Very well. That's what went on for me one day around here.—T.S.B.



No. 3: Melody

By ROWLAND W. DUNHAM

Associate Editor, Church Department

It is a simple matter to define what we mean by a melody as a succession of single tones usually but not necessarily in some rhythmic pattern. Most melodies conform to a series of prescribed notes called a scale. In our musical system it is customary to base our melodic procedure on the premise of a definite tonality.

For the musician the construction of melody has always been a matter of speculation whether as a composer or as an interpreter to whom melodic movement must be intelligently reflected. Much has been written to explain what makes for good melodic procedure. William Pole in his *Philosophy of Music* observes the Helmholtz approach through "the scientific relations between consecutive notes in melody" with no explanation of their esthetic character. He then cites Sir George Argy in the opinion that "the same ratios of vibrations which, when combined, conduce to pleasing harmony, may, when existing between consecutive notes, be also pleasing in melody." Dr. Pole concludes that "no one has made any successful attempt to analyze what are the particular features that constitute pleasing melody or to explain why we like some melodies in preference to others."

The former president of my University inquired of an amateur musician, "Why is it that when a tune starts on a given note it goes up rather than down, or vice-versa?" This is a logical and searching question that few professionals



DR. HUGH PORTER

director of the School of Sacred Music, New York, who has been appointed also the "Clarence and Helen Dickinson professor of sacred music" in Union Theological Seminary in New York City.

would quite know how to answer. Yet it is actually a fundamental musical principle that every student should understand from the outset of his career.

One of the favorite devices for teaching the beginner how to construct a melody is to speculate on the so-called tendencies of the various notes in the scale. A number of attempts have been made to reduce these apparent trends to a system. The fifth for instance may trend downward because of the mathematical proportion (2:3). A fourth has also a downward pull; a major seventh up; minor seventh down; and so on, with some intervals moving in either direction. All this is said to yield an immense range of expectancies for the composer to manipulate and is said to yield a highly expressive music. Should one submit to any such artificial formula for the creation of original music the result would be little else than mediocrity.

Great music may not necessarily depend on good melody. Some of the best-known works in standard repertoire have weak melodic bases. Such a deficiency seems to argue that the music is above reproach. A little thought will reveal that poor workmanship, be it melody, harmony, or any other aspect, lessens the effect materially. Since the completely perfect masterpiece has never been written, it is foolish to argue that a fine melody is unessential. If only the complete sketchbooks of Beethoven were available, we could see how he many times altered crude melodic ideas until they reached a beauty the original did not seem to promise.

To return to the original question of what makes a melody go either up or down, we must discount any method based on purely arbitrary trends, and try to ascertain the purpose of melody. Since music has one main objective—beauty—it is evident that the selection of notes following in succession must be guided by esthetic purpose. Despite Dr. Pole, there are reasons why one melody pleases better than another, and there is an explanation of basic "esthetic character."

The direction of a tune has an effect on emotion. While this is undoubtedly due to education and musical experience, the feeling of elation and serenity becomes keener as the melody ascends; conversely, our spirits lower as the notes



FLOR PEETERS' STUDIO
in Malines, Belgium; on your left the Josef Stevens organ built for him, on your right the console Cesar Franck, Belgian, played so long in Ste. Clotilde, Paris, given Mr. Peeters by Tournemire who also was Ste. Clotilde organist for many years.

move downward. This formulates the first principle which was proposed by our University president's query. There is indeed a reason why, from a given pitch, a melody moves up or down.

Then comes the question of how far shall the melody move up or down. Here we have only two considerations, the step or the skip. Step-wise movement gives the feeling of smoothness, of tranquility. Chromatic half-steps disturb the feeling of tonality unless accompanied by harmony which places them as passing-tones. The skip is essentially harmonic because it is part of a possible arpeggio. It possesses an effect of activity as opposed to the passive effect of the step. The wider the skip the more vigor may be inherent melodically. Two contrasting illustrations, first the well-known Hymn of Joy melody in the Beethoven Ninth Symphony. Here is a series of contiguous notes with only an occasional skip, giving a reaction which the composer definitely planned and which certainly meets the demands of the text. On the other hand how brilliantly does Wagner achieve dramatic excitement in the Ride of the Valkyries, by a melody which consists entirely of skips.

The third of our simple rules for planning a melody along esthetic lines has to do with the extremities of height and depth in the pitch of notes. As a tune rises to greater and greater heights there usually comes a place which is described as the climax and may be the highest note in the melody. If it is not always actually so, it is likely to appear so. Certainly the aim of the composer toward a climax is demonstrated in enough music familiar to all of us to need little elaboration. Two good examples are the opening melody in the Andante of the Beethoven Fifth where the long solitary E-flat gives such a wonderful effect. Another is that lyric melody in Brahms' First Symphony that rises to a culmination so beautifully.

To write a good melody is therefore not accidental at all but the result of intelligence guided by good taste and esthetic considerations. Just the proper balance of step and skip procedure, the best spot for the climax, the tessitura that the melody may favor—depending upon the kind of an effect desired—are the details that produce a melody that is strong rather than weak. While many famous composers have been

unaware of these elements, those whose music invariably possesses melodic distinction point unmistakably to a manner of procedure which was sound and absolutely free from any such mathematical foibles as the "trends" of the various notes in a scale.

Anything approaching an appreciation and understanding of melody-writing is lacking in many musicians' training. While it is the purpose of the study of counterpoint to teach melody-writing, it is amazing to discover how seldom these elementary facts are revealed to students. The foregoing discussion is one which I have presented to hundreds of advanced students, many with courses in counterpoint to their credit, to whom the principles were entirely new. With such knowledge, a melody is written with a purpose. Without it, success is dubious or, at best, accidental.

DEVELOPING THROUGH SEVENTY-FIVE YEARS

First Methodist Church, Hutchinson, Kansas

A 24-page booklet was used to summarize the period from the Church's founding in 1872 to its anniversary in 1947. It contains photos of 17 clergymen and 6 others of similar work; also pictures of three choirs and two organists. Ratio is 23 to 2; that seems a little self-centered. Anyway on the healthy side there's a history of the music development. Says the opening sentence, "Music has always been an important part in the development of the First Methodist Church," which is very good to admit. Twenty-three clergymen, two musicians, pictorially.

Earliest "directors," they call them, were Fred Woodell, B. S. Hoagland, Mr. Woodrow, Charles Tedrick. "Edward Malloy was probably the first choir director"; he even did "Elijah" and the others.

1890 "Mrs. Frank Colladay directed the choir."

1900 G. M. Phillips took the job; services in a theater while a new church was being erected. "During the next six years" three women took over; one had "a beautiful soprano voice." Then a man took the Sunday-school and the choir, lasted two years; a woman again, for a few months. Then another in 1921.

1928 Erle Faber with the magic "studying abroad" tag inaugurated "an entirely new plan. Each chorister was given the privilege of an individual lesson each week. This raised

the standard of the choir." Vestments popped up for the first time, made by the women of the Church.

1936 more changes came, 1937 more, 1939 more, 1941 more. Maroon robes replaced the black & white in 1942.

In 1944 the Church finally woke up and hired a professional organist, Harry H. Huber; he has a multiple-choir organization. Junior choir first came on the scene in 1931; in 1943 the preacher took it in as "a part of the regular Sunday service" and other children's choirs were organized.

A list of "accompanists" is also followed through, but it appears that Accompanists and Organists were all of a same breed, undesirables. Of course the Church then didn't know what it was doing, so it made a mess of things. Our land is still burdened with such.

As to instruments, a hand-pumped harmonium was first, and since it's called hand-pumped it may have been a 2m & pedal thing. In 1895 a piano popped in, evidently as a supplementary ruination. In 1907 the first organ was purchased, a 2m. In 1939 the Reuter Organ Co. rebuilt and enlarged it.

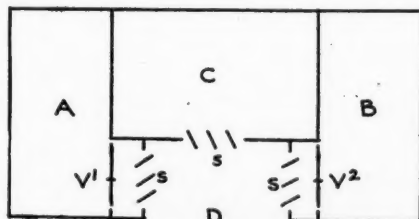
And the whole story is ruined by this bit of stupidity: "As in any church, the music committee is of utmost importance." We suggest churches also install pulpit committees to tell the preacher how to do his work, when and if they continue to tell highly-trained organists how to do theirs. But apologies to the Hutchinson Methodist for it became a man when it engaged Mr. Huber and put away its childish things like music-committees.—T.S.B.

A Home-Built Organ with Ideas

By GEORGE W. COLLINS
Organist and business executive

The small-organ design on June p.198 reminds me that I am in the act of rebuilding my own house instrument. The main idea is to have each generic voice—flute, string, reed, Diapason—in a separate chamber behind individually controlled sets of shutters, with a home manual for at least three of the basic organ families. This means three keyboards, but the facility and ease of playing a few notes here & there of any basic tone family without changing registration is a joy and a delight. Also, as an added feature, a performer is playing on the flute manual with shutters open; he continues on the string manual, slowly closing the flute tone and opening the string division. It is like a stereopticon, merging one picture against another, melding one tone color into another. It cannot be done in any other way, excepting in a large organ where the same tonal elements obtain on all keyboards.

Another feature I have in mind is the Tremulant effect. It is customary to shake the wind-supply, thus momentarily flattening the pitch and giving, at least in many instances, a sobbing tone which, to my mind, is tiresome. My idea is to have a revolving or swinging vane just behind the shutters and not too large to stifle the tone but just big enough to cause an undulation of the tone that is allowed to bloom naturally and then is altered slightly in a pleasing way to produce a vibrato effect.



Mr. Collins' Proposed Organ Chambers

In my diagram, A, B, and C, are three separate chambers housing respectively the flutes, strings, and Diapasons. Each chamber has its own set of swell-shades operated by separate shoes. In chambers A and B, just behind the shutters, are the vanes V. Chamber C, containing the Dia-

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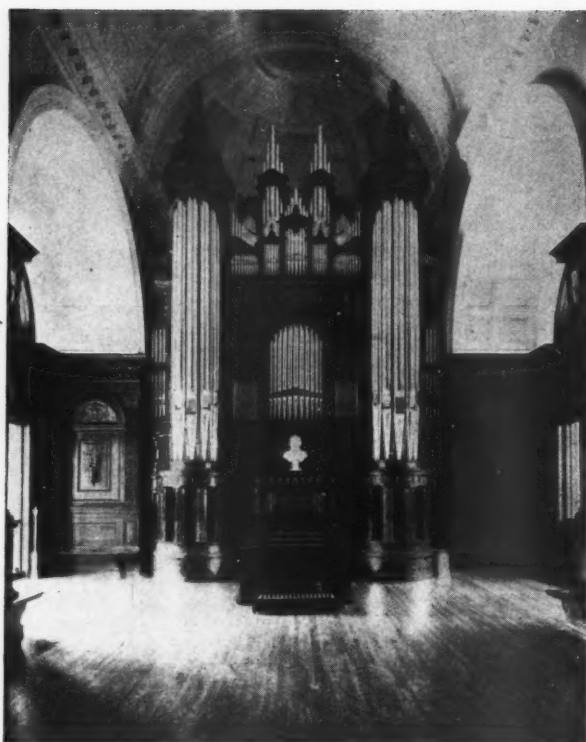
Wholehearted response to this series of advertisements has prompted us to decide to continue them through the coming year. These are but a few of the fine Wicks Organs built during 1947, and names and locations of the installations are listed below.

We wish to thank our numerous friends everywhere, for their confident patronage, and extend to all, our very best wishes for Christmas and the New Year.

Saint Anthony's Catholic Church, Saint Louis, Missouri.
Saint John's Evangelical Lutheran Church, Baltimore, Md.
Calvary Baptist Church, Tyler, Texas.
Emmaus Evangelical Lutheran Church, Indianapolis, Indiana.
Loyola University Chapel, Chicago, Illinois.
First Presbyterian Church, Galesburg, Illinois.
Emmanuel Evangelical Lutheran Church, Saint Paul, Minn.
Charles Town Presbyterian Church, Charles Town, W. Va.
Most Holy Name Church, Loyola University of the South, New Orleans, Louisiana.
Eutaw Place Baptist Church, Baltimore, Md.
Community Church, Ludington, Mich.

WICKS ORGANS

HIGHLAND ★ ★ ILLINOIS



HE GAVE THEM IMPOSING CASES

Edward F. Searles, to whom goes exclusive credit for preserving the Boston Music Hall organ, founded the Methuen Organ Co. to build organs, chiefly for himself; this one he erected in his Kellogg Terrace home, Great Barrington, Mass., and later donated to the Stone Church, Methuen.

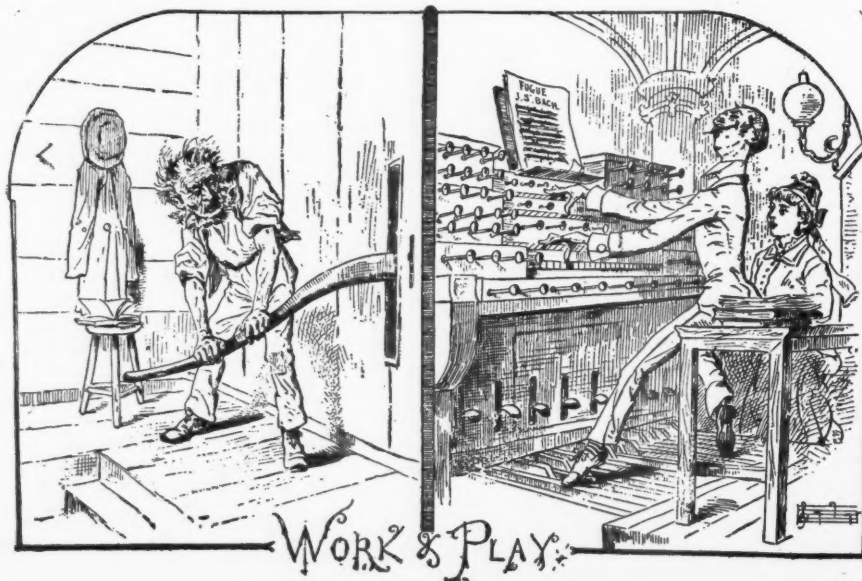
pasons, has no vane; the pipes speak without any vibrato effect imposed on their tone.

It seems to me there is an advantage in this system of chambers. For the man building his own organ, it would be more practical to spend the time & money on dividing the chambers and adding the extra shutters and extra manual, than to add one or two more sets of pipes without treating them in this individual way and without separate control, and having them all in one chamber on one chest.

The opening D may be just an ordinary doorway off the music-room in which the console is located; or it may

be covered by tapestry or grille or treated in any other manner desired. This is a simple & inexpensive way of housing the pipes and does not require the bother of removing any plaster.

I also recommend putting the bottom 16 pipes in each set in chamber C, which will give the most-used Pedal pipes a chance to speak under expression as a Pedal Organ. Also, putting these bases on a separate chest steadies the wind to the other pipes. My own instrument is considerably larger than the skeleton scheme I mention here but the system of tonal control is the same.



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Aeoline 8'
Trompette 8'
Clarinet 8'
French Horn 8'
Oboe 8'
Vox Humana 8'
Flute 4'
Salicet 4'
Dolce Cornet

GREAT

Bourdon 16'

Open Diapason . . . 8'
Melodia 8'
Dulciana 8'
Trumpet 8'
Octave 4'
Violina 4'
Clarion 4'
Swell to Great . . . 8'

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8' Great to 8' Pedal

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Corelli, Sarabande

Bach, Fantasia & Fugue Gm

Two Choralpreludes

Schumann, Sketch Fm

Reger, Benedictus 59-9

Mulet, Thou Art the Rock

Opened with seven service items, closed with benediction.

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Call to Worship, Invocation in Unison,
Responsive Ritual of Dedication, Prayer
of Thanksgiving, Doxology, Hymn.

off. Debussy, Claire de Lune

Gloria, Mozart

Bach, Prelude G; Arioso.

Bonnet, Romance sans Paroles

Pratella, Gothic Cathedral

Loud, Andante

Guilmant, Son. 5: Scherzo

Lord's Prayer, Benediction.

Lord bless and keep you, Lutkin

Fletcher, Festival Toccata

Mrs. Buzby has been organist here for 13 years. "This year the Kilgen Co. rebuilt our Kilgen organ at an expense of \$10,000."

JAMES WINSHIP LEWIS

*Grace & St. Peter's, Baltimore
September and October Anthems

Faure, Hail Thou true

Thiman, King of glory

Cherubini, The righteous live

Bach, Jesu Joy of man's desiring

Tchesnoleov, Salvation belongeth

Bach, All praises to the Lord

Anerio, Christ became obedient

Services

Willan, Missa Maria Magdalena

Plainsong, Missa Orbis Factor

Thiman, Mass

Plainsong, Missa de Angelis

Ibbotson, Missa Scantia Dunstani

Ibbotson, Mass to All Souls

Willan, Mass of St. Hugh

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Much Gregorian is used in all services; preludes & postludes seem to alternate between average titles and church choralpreludes with their titles given in English.

CARMAN H. MILLIGAN

St. Andrew's, Ottawa

September and October Choral Music

Whitlock, Be still my soul

Gore, How goodly are Thy tents

Balfour, Evening Hymn

Handel, Lift up your heads

Elgar, As torrents in summer

Walmisley, From all that dwell

Bach, O Thou of God the Father

Haydn, Heavens are telling

Thiman, King of Glory

Greene, Thou visitest the earth

Stanford, Te Deum Bf

q. Mendelssohn, O come everyone

duet. Bach, God my Shepherd

Wesley, Thou wilt keep him

Organ music included 12 normal titles, 14 church choralpreludes with titles properly in English.

MRS. CHESTER C. NEWMAN

Columbus, Georgia (3 churches)

Vesper Service in Song

Bach, Wake a Voice is Calling

God of all lovely sounds, Dickinson

Grant me true courage, Bach

We praise Thee, Arensky

Praise the Lord of heaven, Arensky

Carol of Bells, Leontovich

Our Master hath a garden, ar.Clokey

Christmas Hymn, ar.Jungst

Salvation is created, Tschesnokoff

Bless the Lord, Ivanov

Lo a voice to heaven, ar.Bortniansky

Holy Lord God, Cain

Beautiful Savior, ar.Christiansen

O Holy Lord, Dett

God of light, Mueller

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First Central Congregational Church

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First Christian Church

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Pilgrim Congregational Church

Saint Louis 8, Missouri

choirs of that church and St. Luke and St. Paul Methodist churches; Mrs. Newman directing, Mrs. James H. Jenkins organist. Total of 41 choristers—12s. 8c. 10t. 11b. Mrs. Newman seems to know how to do things right; not only was the program properly printed but her letter gives details of the three churches—and she's planning to spend January listening to church music in New York City.

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Gilbert Macfarlane

Choirmaster — Organist

Director of Choir School

TRINITY CHURCH

Watertown, N. Y.

St. Paul Methodist, Mrs. Newman organist, 2m Austin, choir of 18 with 5 paid soloists.

First Presbyterian, Mrs. James H. Jenkins organist, 3m Pilcher, choir of 20, one paid soloist.

St. Luke Methodist burned a few years ago but is now rebuilding; piano used for the present, small choir.

THEODORE SCHAEFER

*National Presbyterian, Washington

Commemoration Service

Karg-Elert, Now Thank We All

Roy Perry

First Presbyterian Church
KILGORE, TEXAS

Richard Purvis

Organist and Master
of the Choristers
Grace Cathedral San Francisco

Irene Robertson

MUS. D., F.A.G.O.
Organist
FIRST METHODIST CHURCH
UNIV. of SOUTHERN CALIFORNIA
Los Angeles

MARIE SCHUMACHER

RECITALS
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The Church of the Covenant
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Charles Dodsley Walker

Samuel Walter

Boston University
The Eliot Church of Newton
Boston

G. Russell Wing

M. S. M.
Organist and Director
First Congregational Church
La Grange, Illinois

E. Richard Wissmueller

New York City
Recitals — Instruction

Dale W. Young

Mus. B.
Zion Evangelical Church
Jordan Conservatory — Butler University
Indianapolis

Maleingreau, Prelude Em
Peace be to this house, Schaefer
Behold the tabernacle, Willan
Sowerby, Toccata C

Service began with brief ceremonies outside "at the Witherspoon monument and north portal" at 4:30 with the chief participant the president of Princeton University. Church of the Covenant, organized in 1883, has been joining in the services of the First Presbyterian since 1885; First was organized "in 1795 in a carpenter shop on what is now the grounds of the white house." The two were united in 1930 as Covenant-First; "by action of the general assembly of 1947" this Church is "established as the National Presbyterian." Program lists 44 choristers, 14 ushers, 4 ministers, 6 missionaries, combined officers numbering 47, and an administrative staff of 7. Says Mr. Schaefer:

"This setup brings us two services a Sunday instead of one, with no extra provision in the budget." Full choir sings morning services; 16 men, all volunteers, sing the afternoon services. "The 16 men meet once a week in my apartment because the Church's schedule does not allow an extra night regularly for rehearsal. About two-thirds of our work will be on music for the services, the other third will be on extra-curricular secular music. Most of the men sing also in the morning chancel choir."

C. ALBERT SCHOLIN

Kingshighway Presbyterian, St. Louis
Vesper Musicale

Scholin, Devotion
Praise ye the Father, Gounod
God is a Spirit
Behold what manner of love
Incline Thine ear
Prayer of Thanksgiving, Kremser
We plough the fields
Deep River
I've just come from the fountain
Were you there
Create in me a clean heart
Dear Lord and Father
The Holy City, Adams
Cherubim Song, Bortniansky
Scholin, Pastorale
Ye servants of God, Haydn
Scholin, Maestoso

All compositions were by Mr. Scholin and the other works named were arranged by him for his various choirs and combinations of choirs presented in this special service. Mr. Scholin has a total of 135 works in print or being printed.

ERNEST WHITE

St. Mary the Virgin, New York
November Masses
Plainsong, Missa Lux et origo

William A. Goldsworthy

A.S.C.A.P.

Composers' consultant
in analytical criticism of
manuscripts
and preparatory editing
for publication.

ADDRESS

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Hassler, Missa Secunda
Plainsong, Missa pro defunctis
Peeters, Missa Sancti Josephi
Rheinberger, Missa Misericordias Domini
Palestrina, Missa brevis
Rehm, Missa in E

Motets

Henschel, Tantum ergo
Brahms, Prayer to Mary
Plainsong, Jesu dulcis memoria
Tallis, O salutaris
Palestrina, Sicut cervus
Plainsong, O sacrum convivium
Scarlati, Exultate Deo
Rachmaninoff, Ave Maria
Plainsong, Caro mea
Bainton, And I saw a new heaven
Terry, Prayer to Jesus
Plainsong, O quam suavis
Kromolicki, Tantum ergo
Verdonck, Ave Maria
Plainsong, Ave Verum

Canticles

Magnificat and Nunc Dimittis, Willan, Tomkins, Palestrina.
Magnificat, Whitlock.
O salutaris, Farnaby, Henschel, de la Rue, Schroeder.
Tantum ergo, Victoria, Kodaly No. 1.
Bruckner No. 1, Beobide, Reger.

ROBERT R. CLARKE

First Methodist, Fort Worth

A delightful Year Book of the Choirs covering the 1946-7 season takes 20 printed 6 x 9 pages.

Carol Choir, 36 girls, grades 4 to 6, rehearse Thursdays 4:15-5:00, sing at all festival services.

Cherub Choir, 30 boys, grade 4 to change of voice, rehearse Mondays 4:15-5:00, sing at festivals.

Cantus Choir, 15 girls, junior-high age, rehearse Tuesdays 4:15-5:00, sing in 3-part at all festivals. "Talented members will be taught elementary conducting and given opportunity to direct one of the youth choirs" now & then. Sing from east balcony.

Chapel Choir, 15 senior-high girls, rehearse Wednesdays 4:15-5:00, sing at all festivals; training and practise in conducting as for Cantus Choir. Sing from west balcony.

Cloister Choir, 22 boys and girls of college age, "organized upon the suggestion of the young people themselves," rehearse Friday evenings, sing in 4-part from rear balcony.

Chancel Choir, 61 adults (21s. 17c. 8t. 15b.) rehearse Thursdays 7:30-9:00.

Men's Chorus, 62 men, sing occasionally for evening services, and for meetings of men in the church; repertoire of church and secular music.

Chamber Orchestra, 37 players (7 v1, 6 v2, 6 viola, 4c, 1b; 2 flute, 2 oboe, 2 bassoon, 2 horn, 3 trumpet, 2 tympani), rehearse Mondays at 7:50.

First Methodist Orchestra, 69 players (24v, 6 violas, 6c, 4b, 4 flute, 3 oboe, 4 clarinet, 2 bassoon, 6 horn, 3 trumpet, 3 trombone, 1 tuba, 3 percussion) rehearse Tuesdays at 7:30; "organized to provide serious orchestral experience for the large number of musicians who were active in high-school and college groups but had no organized orchestra with which to play."

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orchestras. The booklet lists all anthems sung but does not specify by which group; we omit the obvious Christmas, Easter, and other similar selections, omit also works universally used in all choirs.

Archangelsky, Incline thine ear
Attwood, Teach me O Lord
Bach, Come dearest Lord

From deepest woe
Jesu Joy of man's
O Savior Sweet
Thou Guide of Israel
Beach, Canticle of the Sun
Evening Hymn

Bowes, Master what shall I do
Brown, Only-begotten Word
Butcher, Let all mortal flesh

Ponder my words
Buxtehude, My Jesus is my lasting Joy
Christiansen, Built on a Rock
Davies, God be in my head
Dickinson, Beneath the shadow

Earth and Man
For all who watch
Great and glorious
Joseph's lovely garden
List to the lark
Lord God we lift
Nightingale awake
Thy Word is like a garden

Dietrich, Eternal God
Franck, O Jesus grant me hope
O Lord most holy

Gardiner, Evening Hymn
Holst, Thy heart worships
Ivanov, Bless the Lord
Ireland, Greater love
Kitson, Lord it belongs not
Lundquist, Our loving God
Prayer to the Holy Spirit
Martin, Incline your ear
Muzichski, Cherubim Song
Noble, Souls of the righteous
Palestrina, We adore Thee
Purcell, Thou knowest Lord
Rachmaninoff, Glorious forever
Reissiger, Lord of spirits
Shaw, With a voice of singing

Worship
Tallis, All praise to Thee
Thiman, Immortal Invisible
Wesley, Eternal God is thy Refuge
Willan, I looked and behold
Woodward, Radiant morn

ROBERT M. STOFER
Covenant Presbyterian, Cleveland

Mr. Stofer's anthems from Sept. 1, 1946, to Aug. 30, 1947, are listed here because of the generally high practical quality of his selections—as proved by his use of Clokey's "When the Christ Child Came" and Jenkins' "Lux Benigna." Anthems used twice are marked *; this list does not include the normal run of Christmas and Easter selections, nor give space to arrangements or the universally-used things such as those by Mendelssohn, etc.

Arcadelt, Hear my prayer
Hear Thou my prayer
Bach, O Savior sweet
Bairstow, Save us O Lord
Beach, Let this mind
Beethoven, Heavens are telling
Bennett, God is a Spirit
Buxtehude, My Jesus
Christiansen, Beautiful Savior

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instruction

recitals

Clokey, Hymn Exultant
Crimp, Our Master hath a garden
Dickinson, For all who watch
List to the lark
We pause beside this door
Elgar, As torrents in summer
Light of the world
Farrant, Hide not Thou Thy face
Lord for Thy tender
Franck, O Lord most holy
German, Bread of heaven
Goss, Savior of the world
Gounod, Lovely appear
Sanctus

Huss, Jesus Christ our strong
Ireland, Greater love
James, Waters of Babylon
Jenkins, Lux Benigna
Jennings, Springs in the desert
Johnson, Sun of my soul
Kodaly, Now my tongue
Kopylov, God is a Spirit
Lejeune, Dear God O bless us
Martin, Great day of the Lord
Mozart, Ave Verum
*Noble, But now thus saith
Grieve not the Holy Spirit
Souls of the righteous
Pache, New Year

*Parker, In heavenly love
Lord is my Light
O country bright and fair
To whom then will ye
Pergolesi, Glory to God
*Purcell, Rejoice in the Lord
Rachmaninoff, Triumph thanksgiving
Roberts, Seek ye the Lord
Rogers, Great peace have they
Search me O God
Thus saith the Lord
Schubert, Lord is my Shepherd
Rest in peace
G. Shaw, Worship
M. Shaw, With a voice of singing
Shelley, Hark my soul
*Sowerby, I will lift up
Sullivan, Savior Thy children keep
Turn Thy face
Thiman, Hymn of Freedom
Seasonal Thanksgiving
Thy church O God
Warren, Because of Thy great bounty
Wesley, Lead me Lord
West, Woods and every
Whitehead, Golden grain heaped

William H. Barnes

MUS. DOC.

Organ Architect
Organist and Director
First Baptist Church, Evanston

Author of

'Contemporary American Organ'

(Four Editions)

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Chicago 5

Willan, Come Thou O come
I looked and behold
In the Name of our God
D.M. Williams, King's Highway
C. Wood, This sanctuary of my soul

Obituaries

To eulogize would be unworthy; merely to record the available facts is the purpose here.

MABEL TALMAGE CARPENTER
died Oct. 30, aged 61; she was organist of the Congregational-Christian Church, Stanfordville, N.Y. Widow of Henry Carpenter, she is survived by a son and daughter.

ERNEST DAINTY

died Oct. 30 in Toronto, aged 56. He was born in London, Eng., went to Canada at an early age, studied with Dr. Herbert Torrington, and was widely known locally as organist.

DR. EMORY L. GALLUP

died Oct. 31 in Evanston, Ill. He was born Feb. 22, 1895, in Park Ridge, Ill., studied in Bush Conservatory, Chicago, and with Harrison M. Wild, Rossetter G. Cole. For some years he was organist of St. Chrysostomus Episcopal, Chicago; First Presbyterian, Oak Park; then Fountain Street Baptist, Grand Rapids; returning to Chicago in 1940 as organist of the Evanston First Methodist. University of Grand Rapids gave him the Mus.Doc. in 1940. He was a bachelor and is survived only by his sister.

Robert Baker

Sac. Mus. Doc.

First Presbyterian Church of Brooklyn
Temple Emanu-El, New York City

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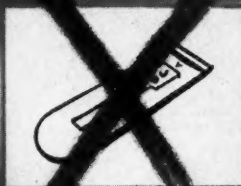
August Maekelberghe, Mus.M., F.A.G.O.

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EVENTS FORECAST

for the coming weeks

Nothing is gained by reporting an event after it has taken place; it is then too late for readers to attend. Column closes the 14th of the month.

Cleveland: Water Blodgett recitals, Museum of Art, Dec. 7, 14, 28, 5:15.

Do.: Edwin Arthur Kraft recitals, Trinity Cathedral, Dec. 7, Jan. 4, 4:00.

New Haven: Edgar Hilliar recital, Yale University, Dec. 14, 4:14.

New York: A.G.O. festival, Dec. 29 & 30.

Do.: Vernon de Tar recital, Church of Ascension, Dec. 11, 8:30.

Do.: New York Oratorio Society, Han-

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Organist, Adelphi College

Director, The Long Island Choral Society

Garden City, N. Y.

del's "Messiah," Carnegie Hall, Dec. 20, 7:45.

Do.: Westminster Choir, Carnegie Hall, Dec. 19, 8:30; program on Nov. p383.

Philadelphia: Choir of Pius X School, New York, concert of church music, Town Hall, Dec. 8, 7:30.

Boston: National Association of Schools of Music, 23rd annual meeting, Dec. 27 to 30. The M.T.N.A. holds its annual meeting here also at the conclusion of the N.A.S.M. programs.



Advance PROGRAMS

Unless a program has special character as elsewhere defined it can be published in T.A.O. only when received in time for advance publication; closing date is 14th or 15th of month prior to date of playing.

DR. ROBERT LEECH BEDELL

Union Methodist, Brooklyn

Dec. 7, 4:00

Pierne, Prelude & Toccata Gm

Tournemire, Communion

Tombelle, Toccata Af

Reger, Christmas Eve 1914

Karg-Elert, Now Thank We All

Jongen, Pastorale A

Ravanello, Fughetta Fm

Olsson, Epiphany Chorale

Bossi, Alleluia Finale

Bedell, Noel Variations; l'Adoration;

Sortie.

JAMES S. CONSTANTINE

First Methodist, Charlottesville

Dec. 7, 5:00

Foote, Christmas

Corelli, Pastorale

Milford, Three Christmas Pieces

Bach, In Dulci Jubilo (3 settings)

Karg-Elert, Resonet in Laudibus

Adeste Fideles

Yon, Christmas in Sicily

Brahms, A Rose is Blooming

Dethier, Christmas

HAROLD FINK

Fordham Lutheran, New York

Dec. 24, 10:30 p.m.

Bach, All Hail the Day

In Dulci Jubilo

Faulkes, Carol Fantasy

Maleingreau, Triptych Noels

Noble, Chinese Christmas Carol

Vierne, Carillon

M.-Cottone, Adoration

Mackelberghe, A Child is Born

Purvis, Noel Fantasie

Bingham, Nativity

J. HERBERT SPRINGER

St. Matthew's Lutheran, Hanover

Dec. 14, 21, 3:00

*Thomson, Fanfare

Titcomb, Puer Natus Est; Cibavit Eos.

Weinberger, Advent Psalm

Andriessen, Chorale 3

Franck, Chorale 3*

Borowski, Meditation-Elegy*

Widor, 5: Toccata

*Bonnet, Fantaisie on Noels

Corelli, Pastorale

Haydn, Musical Clocks

Daquin, Noel Grand-Jeu

Mackelberghe, Puer Natus Est*

M.-Cottone, Christmas Evening

Purvis, Divinum Mysterium

Black, Silent Night*

Andrews, Rhapsody on Christmas Carols

DR. ELMER A. TIDMARSH
Union College, Schenectady
Dec. 14, hour not named
Walton, Fantasia on Four Carols
Korsakov, Christmas Eve
Grant us to do with zeal, Bach
Jesu Joy for everlasting. Bach
Sleep of Child Jesus, Gevaert
Lo how a Rose, Praetorius
Sing we Noel, trad.
Dupre, Variations on Noel

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I wonder as I wander, ar.Niles
Sleep little Dove, Alsatian
While by my sheep, Jungst
The Three Ships, Taylor
Carol of Christmas Presents, Andalusian
Guilmant, Noel Ecossais
Dethier, Christmas

College choir sings the carols.

E. RICHARD WISSMULLER
Sacred Heart Seminary, Detroit
Dec. 7, 7:00

Purcell, Two Trumpet Voluntaries

Bach, In Dulci Jubilo

Fantasia & Fugue Gm

Son. 4: Andante

Brahms, A rose Bursts Forth

d'Andrieu, Dialogue

Reger, Benedictus

Bingham, Overture; Rhythmic Trumpet;

Voluntary.

Peeters, Aria

Vierne, Scherzetto; Berceuse; Carillon.

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Bridgeton, N.J., First Presbyterian is now
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Immaculate Conception is nearing comple-
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a Dedication Recital on a certain organ, the
program played by an organist, with speech-
es by certain individuals, and fugues and
sonatas and other pieces of music by some
composers. The organ was a memorial to
a person. There was a prayer of dedication
by somebody. (That, T.A.O. believes, is
the only fitting way to report such an event
when all those connected with it gave all
credit in the world to themselves but not one
word of credit to the organbuilder who
built the organ. Isn't it time we of the pro-
fession grow up?)

GOT A NEW JOB!

And a mean one too. John M. Braisted,
who has been organist of the Port Rich-
mond Reformed, New York City, for many
years, ran for a new job and got it. He
was elected N.Y. state senator in the Novem-
ber elections. He's a lawyer by profession,
president of the Richmond County Bar Asso-
ciation, and popular with everybody who
knows him. Doesn't he know that virtually
all good men got out of politics years &
years ago when Frank New-Deal went in?

Statement of the ownership, management, circulation,
etc., required by the Act of Congress of August 24,
1912, of The American Organist published monthly at
Staten Island, N.Y., for October 1947.
State of New York } ss
County of Richmond }

Before me, a Notary Public in and for the State and
county aforesaid, personally appeared T. S. Buhrman,
who having been duly sworn according to law, deposes
and says that he is the Editor of The American Organ-
ist and that the following is, to the best of his
knowledge and belief, a true statement of the owner-
ship, management (and if a daily paper, the circula-
tion), etc., of the aforesaid publication for the date
shown in the above caption, required by the Act of
August 24, 1912, embodied in section 443. Postal Laws
and Regulations, printed on the reverse side of this
form, to wit:

1. That the names and addresses of the publisher,
editor, managing editor, and business managers are:
Publisher, Organ Interests Inc., Staten Island, N.Y.;
Editor, T. S. Buhrman, Richmond, N.Y.; managing
editor, none; business managers, none.
2. That the owners are: Organ Interests Inc.,
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3. That the known bondholders, mortgagees and other
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of total amount of bonds, mortgages, or other securities
are: none.

T. S. Buhrman, Editor.
Sworn to and subscribed before me this 29th day of
September 1947. Joseph M. Lemole (seal). (My com-
mission expires March 30, 1948.)

HUGH GILES

was ordained a Presbyterian clergyman Nov.
13 in Central Presbyterian, New York,
where he has been organist for the past
decade and where he remains as organist
with the title minister of music. He gradu-
ated from the School of Sacred Music and
then took the full theological course in
Union Theological Seminary, graduating last
June. Mr. Giles is one of the concert
organists under LaBerge management. Hon-
oring him in the ordination ceremonies were
Dr. Theodore C. Speers, pastor of Central
Church, Dr. Tom Fuhr, associate pastor,
Dr. Henry Sloane Coffin, and Dr. Clarence
Dickinson. On Central Church calendars
henceforth Mr. Giles will properly be listed
as the Rev. Hugh Giles. Though many
splendid Catholic organists are also priests
in their parishes, this is probably the first
time a Presbyterian organist has taken such
a step, and remained in his capacity as
organist—though these pages recently have
mentioned organists who have completed
theological studies, some of them being also
ordained into the clergy. Such a step has
its advantages both for the church and the
organist. Our congratulations to the Rev.
Hugh Giles.—T.S.B.

PRIZES & COMPETITIONS

Henry H. Reichhold's \$25,000. prize went
to Leroy Robertson, teacher in Brigham
Young University, for his Trilogy for or-
chestra; \$5000. second prize went to Caama-
go Guarnieri of Brazil; \$2500. third to
Albert Sendrey of M-G-M Hollywood studios
for his Inter-American Symphony.

Louise J. Talma, faculty of Hunter Col-
lege, won the \$1000. Schmitz School prize
for a piano sonata.

ARTHUR B. HITCHCOCK

on Pomona College faculty several years,
has been appointed director of the men's
and women's glee-clubs of Pomona, succee-
ding Ralph H. Lyman who goes on his
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DR. HUGH PORTER
Nov. 12 was inaugurated "Clarence and Helen Dickinson professor of sacred music" in Union Theological Seminary, New York, in the following program:
Bach's Concerto for oboe, organ, strings
Blessed are they, Dickinson
Inauguration by the president of the board or directors

O Lord God (response), Dickinson
Charge by the President Emeritus
Bingham, Toccata God of Abraham
Brahms, Deck Thyself My Soul
Reger, Introduction & Passacaglia
O praise God, Whyte
Bach's cantata, "Lord is My Shepherd"
Te Deum, Williams

James Winship Lewis

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Past RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

*ROBERT R. CLARKE

First Methodist, Fort Worth
Bach, Passacaglia
Handel, Con. 10: Ario
Reger, Kyrie Eleison
Guilmant, Son. 1: Pastorale
Karg-Elert, Now Thank We All
Mulet, Rose Window
W.F.Bach, Con. Dm: 2 Mvts.
Marcello, Psalm 18
Franck, Cantabile

FERDINAND DUNKLEY

Trinity Church, New Orleans
J.C.Bach, From God Shall Nought
Bless the Lord
J.S.Bach, O Man Bewail
Fantasia & Fugue Gm
W.F.Bach, Jesus Priceless Treasure
C.P.E.Bach, Sonata: Adagio
Mendelssohn's Sonata 2
Franck, Chorale 3

*DR. C. HAROLD EINECKE

Salem Reformed, Quincy
Buxtehude, Prelude
Telemann, Deck Thyself
Bach, Prelude & Fugue Em
God's Time is Best
I Stand at the Threshold
Sheep May Safely Graze
Biggs, Prelude on Bach
Haydn's Musical Clocks
Honegger, Choral
Weaver, Bell Benedictions
Vierne, Westminster Carillon
PAUL FRIESS
Lindenwood College

Bach, Toccata-Adagio-Fugue C
Franck, Prelude-Fugue-Variation
Rowley, Soliloquy
Matthews, Meditation
Sowerby, Chorale & Fugue

HELEN HENSHAW

Cathedral of All Saints, Albany
Bach, Fugue D; Come Sweet Death;
Badinerie.

Liszt, Prelude & Fugue on Bach
Sowerby, Requiesscat in Pace
Bizet, l'Arlesienne: Adagietto
Dupre, Prelude & Fugue

Mulet, 4 Byzantine Sketches

DR. OLIVER L. HERBERT

Cathedral of All Saints, Albany
Andriessen, Chorale Dm
Negro, Deep River
Boellmann, Ronde Francaise
Tchaikovsky, Sym. 5: Andante Cantabile
Rubinstein, Military March
Franck, Chorale Am
Farnaby, His Dream
Stamitz, Andante Bf
Dickinson, Reverie Df
Marcello, Heavens Declare

JOHN M. LEWIS

Fountain Baptist, Grand Rapids
Andriessen, Chorale 3
Burke, St. Patrick's Prayer
Hindemith, Son. 1: Adagio
Williams, Toward the Unknown
Alain, Litanies

Stravinsky, Symphony of Psalms

ROBERT W. MORSE

Cathedral of All Saints, Albany
Franck, Piece Heroique

Milhaud, Pastorale
Corelli, Courante
Morse, Poeme
Widor's 8th

FLOR PEETERS

Westminster Choir College
Handel's Concerto F
Bach, Fugue Gm; Awake the Voice.
Tinel, Sonata: Mvt. 1

C. Albert Scholin

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Organist and Choirmaster

First Presbyterian Church

Lancaster, Pa.

Director of the Glee Club
Franklin and Marshall College

FRANK VAN DUSEN

Kimball Hall American Conservatory of Music Chicago, Illinois

Peeters, Lord Jesus Has a Garden;
Morgenhymn; Symphonic Fantasy.

Franck, Pastorale

Vierne, Impromptu

Brahms, Rose Breaks Into Bloom

Widor, 5: Mvt. 1

*HARRISON WALKER

St. Andrew's, Wilmington

*Brahms, Rose Breaks Into Bloom

Boellmann's Gothic Suite

*Bach, Passacaglia

Whitlock, Fidelis

Mulet, In Paradisum

*Handel, Thanks Be to Thee; Largo.

Silver, Rhapsody Bm

Pasquet, Arioso

Rowley, Benedictus

*Yon's Sonata Romantica

*Bach, Come Sweet Death

Corelli, Prelude & Sarabande

Clerambault, Prelude D

Walton, Coventry Carol Prelude

Chauvet, Procession Sacrement

*Titcomb, Cibavit Eos

Timmings, Arietta

Whitford, Gardiner Prelude

Purvis, Communion; Greensleeves.

These were a series of six November recitals at noon on Tuesdays & Fridays.

JULIAN WILLIAMS

St. Stephen's, Sewickley

*Buxtehude, Prelude-Fugue-Chaconne

Purcell, Prelude; Bell Symphony.

Bach, Three Choral Preludes

Weitz 'Symphony'

Purvis, Communion

Parry, Prelude on Croft's 136

Whitlock, Folk Tune

Vierne, 2: Allegro

*Gabrieli, Canzone

Kuhnau, O Sacred Head

Bach, Toccata-Adagio-Fugue

Darke, Fantasy

Purvis, Kyrie Eleison

Elmore, Air

Willan, Prelude Andernach

Whitlock, Scherzo

Mulet, Paradisum; Tu es Petra.

These were two of four October recitals.

CHARLES WRIGHT

Second Presbyterian, Bridgeton

C.H. Elwell, Triumphant Sion

Purvis, Communion; Chartres.

Peeters, Aria; Elegie.

Sowerby, Carillon

Dupre, Variations on Noel

Vierne, Scherzetto; Carillon.

Organ-Piano Program

*ADOLPH STEUTERMAN

Myron Myers, Pianist

Calvary Episcopal, Memphis

Bach, Prelude & Fugue D

Sheep May Safely Graze

Handel's Concerto 5

Brahms, Con. Dm: Adagio

Debussy, Ballet; Reflections in Water.

Liszt's Concerto 2

Four of these recitalists gave the organ-builder the courtesy of mention on the printed program; the others took credit only for themselves. Three American recitalists ignored American composers but eight played 20 American compositions.

HARRY H. HUBER

of the First Methodist, Hutchinson, Kansas, had been appointed to Kansas Wesleyan University and the First Christian Church, both in Salina; in the University he teaches organ, piano, theory; in the Church he has both an adult and a junior choir.

MAX GARVER MIRANDA

of the Presbyterian Church, Wayne, Pa., has been appointed to Rocky Mountain College and the First Congregational, Billings, Mont., teaching organ, piano, theory. The College occupies 200 acres, has 10 buildings, 24 practise rooms, and a recital hall seating 500. Mrs. Miranda as usual teaches voice, in the College's Losekamp Conservatory, in association with her husband's activities there.

JUDSON RAND

has been appointed to Chester Hill Church, Mt. Vernon, N.Y.

WESTMINSTER CHOIR

presented its new program of the season to an invited audience in the Plaza Hotel, New York, Nov. 3.

BETTER CHURCH MUSIC

Federal Council of Churches meeting in Pittsburgh has decided that music should be improved "in the integral as well as the supplementary phases" of church services. Recognizing the need for better music is the first step; second step is to take drastic action to raise salaries for organists; third is to first free them from ignorant dictation by clergy and officers and then hold them to strict accountability. The organ profession is ready to meet the needs; the churches' demands for good music cannot be too exacting—but they can be and all too often have been too stupid. It is to be hoped something can be done about that now.

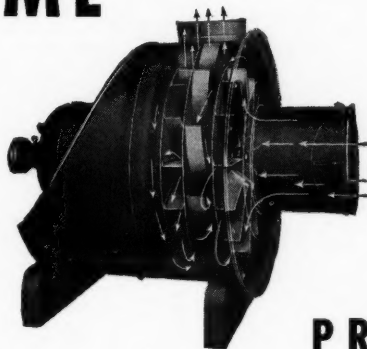
NAUGHTY NAUGHTY

He heard a recitalist play Messiaen's *Le Banquet Celeste* and then promptly reported to T.A.O., "If the Messiaen projects the way they eat in heaven I fear I'm going to hell for my meals."

PENNSYLVANIA A.G.O.

had an active program from Oct. 13 to Nov. 17 in Philadelphia when platitudes were flung in abundance and some good things accomplished in spite of them. Its school of church music' included sessions individually on Episcopal, Lutheran, and Presbyterian services—a splendid chance to get clergymen there to listen to what the respective music-experts could tell them. Also there was talking about publishing church music, A.G.O. examinations, and the organ, this latter by Ernest White who discards platitudes and talks hard fact. Ruth J. Flower directed a program of Bach's music sung by junior choirs, Howard L. Gamble gave one of Bach's music for adult choirs, and, probably best of all for practical helpfulness, Charles Ennis gave a demonstration rehearsal with his volunteer chorus. Hats off to the Penna. chapter if it can ever get the clergymen together to listen to what expert organists can tell them about church music; there is already too much talk from clergymen who don't know anything about music anyway. This Pennsylvania crowd is one of the best in the country; would it dare stop sitting at the feet of the clergy and command the clergy instead to sit at their feet while they tell these gentlemen a thing or two as to what should be done in church music? We hope so.—T.S.B.

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T.A.O. SPECIFICATIONS

V—VOICE: An entity of tone under one control, one or more ranks of pipes.
R—RANK: A set of pipes.
S—STOP: Console mechanism controlling Voices, Borrows, extensions, etc.
B—BORROW: A second use of any Rank of pipes (percussion excluded).
P—PIPES: Percussion not included.
DIVISIONS h—harmonic
A—Accompaniment hc—high C*
B—Bombarde l—languid
C—Choir m—metal
D—Antiphonal m—mouth-width
E—Echo mc—middle C*
F—Fanfare o—open
G—Great pf—prepared for
H—Harmonic r—reeds
I—Celestial rs—repeat stroke
L—Solo 2r—two rank, etc.
N—StriNg s—scale
O—Orchestral s—sharp
P—Pedal s—spotted metal
R—Gregorian s—stopped
S—Swell sb—stopped bass
T—Trombone ss—single stroke
U—Rueckpostiv t—tapered to
V—Positiv t—tin
Y—Sanctuary t—triple
VARIOUS tc—tenor C*
h—bars u—cut-up
h—bearded uc—upper C*
h—brass unx—unexpressive
hc—bottom C* w—wind-pressure
c—copper w—wood
c—cylinders wm—wood & met.
cc—cres. chamber z—zinc
d—double "—wind pressure
f—flat "—diam. of pipe
fr—free reed "—pitch of lowest
h—halving on pipe in the rank

SCALES, ETC.

4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.
14"—Diameter of cylindrical pipe.
41—Scale number.
42b—Based on No. 42 scale.
16-42—46-scale at mouth, 42 at top.
2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.
2/9m—Mouth-width covers 2/9th of circumference of pipe.
1/4u—Mouth cut-up is 1/4th.
17h—Scaled to halve on the 17th note.
Dynamics indicated from ppp to fff.
Order in which details are listed:
Dynamic strength, wind-pressure, scale, details, number of pipes.
*b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard: top c⁴ is still above the high octave but need not be considered here; each octave begins on C and ends on B.
CCC-16', CC-8', C-4', c⁴-2', c⁴-1', c⁴-6", c⁴-3".

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Organs by Size

m—Manuals; e—Echo or other supplementary division; v—Voice, or entity of tone under one indivisible control; r—Rank, full-range set of pipes, only one pipe for each note; s—Stop, console mechanism controlling tones; p—Pipes.

2m	3v	3r	11s	255p	198
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